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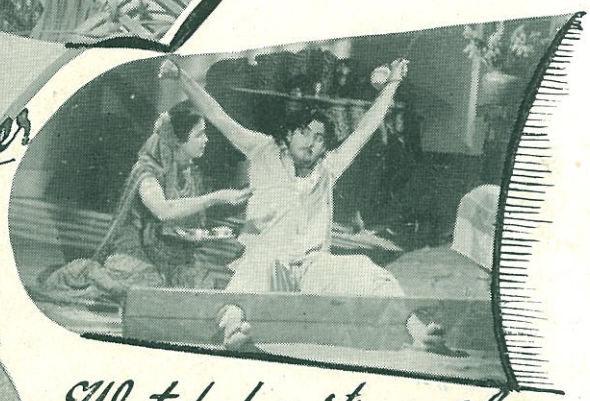

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Vol. XVIII. | DECEMBER 1952 | No. 12.

The Mistake of Motilal Nehru !

If the late Pandit Motilal Nehru had not sent Jawaharlal Nehru to Cambridge for education, the history of India would have been different today. Our present tale of woes flows from that one mortal mistake of a great man who in a weak moment of fatherly affection lost his usual foresight and failed to realise what havoc Cambridge would play with an impulsive and sensitive mind and what a Hamletian personality it would create after the impact between the East and the West.

A nation of 350 million people is paying for Pandit Motilal's mistake—quietly and reverently as is the wont in this idol-worshipping country.

On his return from Cambridge, Jawaharlal Nehru had another fatal accident—Gandhiji. It was a rebound that has left him groping between lofty ideals and stubborn facts the rest of his life. Jawahar's glamorous life is the grim tragedy of 350-million people over whose destiny he holds supreme sway.

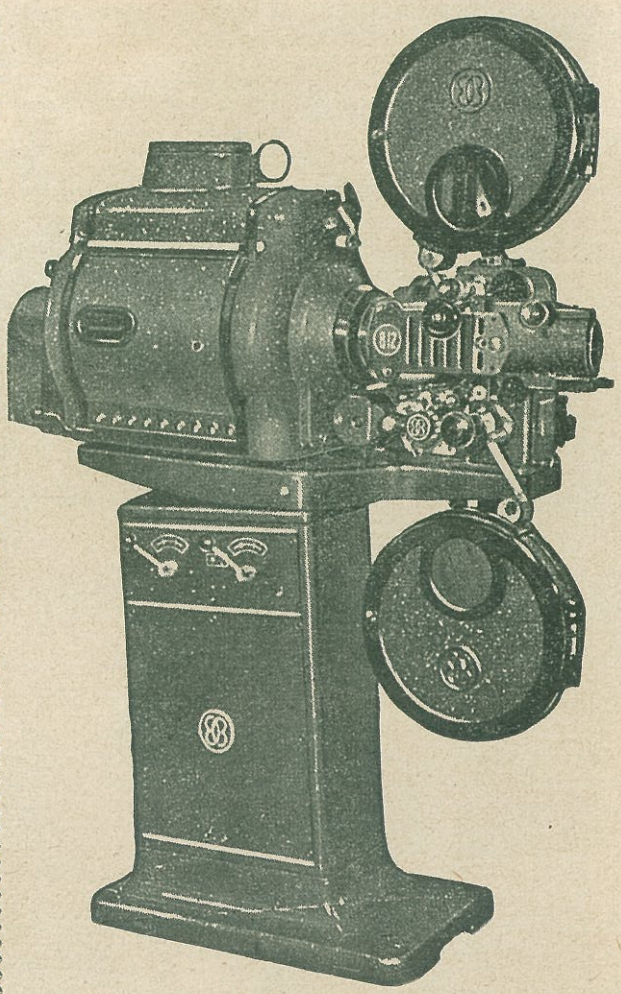
Our freedom is the symptom of the East and West malady. We stepped into the dawn of freedom with a British Governor-General and an Indian Prime Minister. We adopted a hybrid Constitution with words and ideals borrowed from the British and the Americans and planted it in an impoverished nation of sick and starving. Aping the Western democracies and forgetting that 90 per cent of our people were illiterate, we held our first freedom elections with adult franchise and took over 94 million dumb-driven cattle to the dry fountains of democracy.

And because planning is the vogue of Western nations, we have also prepared a Five-Year Plan of our designs and intentions. It took us five years to borrow words and ideas from foreign nations and put them on paper. It will probably take us a hundred years more to transfer the plans from the paper to the soil because to do so we require 2000 crores of rupees. We are a patently bankrupt nation. We buy our present food on credit not unmixed with the charity of the foreigners.

But we still talk tall about our Five-Year Plan because Cambridge has given us a leader who can talk a million words a day and hypnotize millions into submission.

Our leader from Cambridge is a rare gem—a diamond with numerous facets. So is our Congress, an institution with numerous faces. It has a different face in every province. Then it has a face within a

Gulab, the sweetheart of three generations! Her beautiful and bubbling youth was one long rainbow of romance—a period in which she broke a million hearts and mended a few. Superb and versatile in talent, Gulab graced every role she played from a bubbling young maiden to a babbling old mother and she must have worked in over 250 pictures during the last 25 years—a record difficult to beat. She will be once again seen in "Aas", a social story produced and directed by Devendra Goel.



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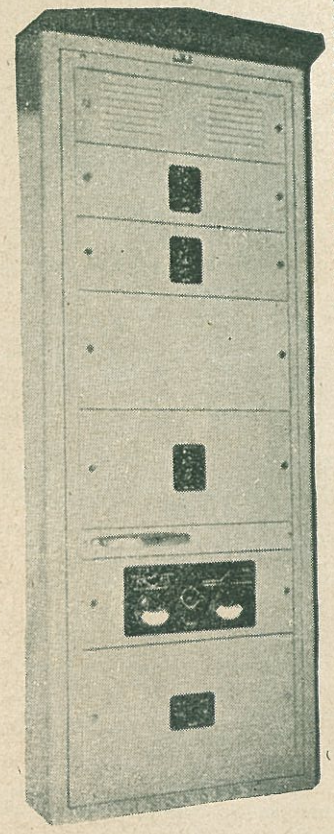

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face—one to frown at the people and the other for its own mirror. This political jewel with its different faces operates differently in different provinces to prove Pandit Nehru's pet axiom that there is unity in diversity in this country.

We have therefore complete Prohibition in Bombay and Madras, halfway Prohibition in Madhya Pradesh, Madhya Bharat, Bengal and some other provinces and liquor flowing through the Jumna in Delhi—our nation's capital. We have also different codes of morality for different provinces. While in the States of Bombay and Madras, a second wife is a sin in bed and a penal crime against society, in Bengal and other provinces a dozen wives would still keep the bed virtuous and the law inviolate.

This gem of a Congress institution is also versatile in growing scandals. From fertilizers that feed the worms to prefabricated houses that shelter human beings, we had every conceivable scandal under the sun during the last five years. Every province has a pet scandal of its own, the monopoly of which it disputes with the other provinces.

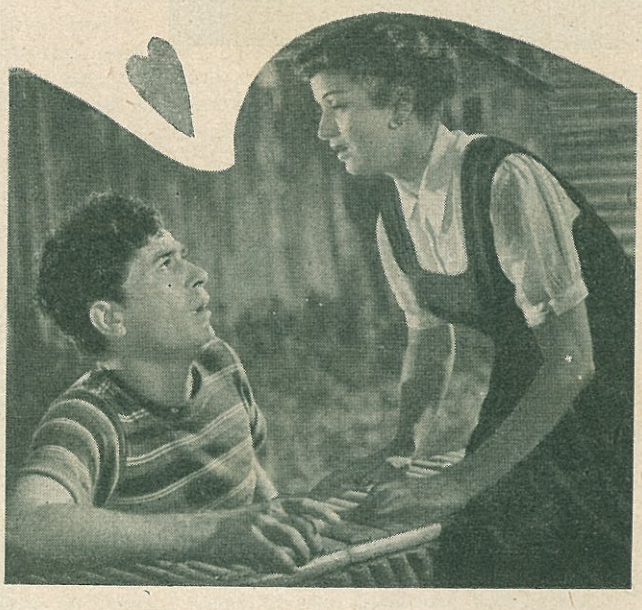
With the Prince of Denmark as the King of India we display rare diversity in all our national dealings. Not satisfied with our Tricolour, we created another flag in Kashmir and thus founded a new kingdom within an old empire. And in doing so we allowed Pandit Nehru's romance of diversity to run away with Sardar Patel's dream of unity. We made ample provisions for the heirs of the rebellious Nizam and guaranteed his throne while we dethroned the Maharaja of Kashmir and handed over his son as a ward to a Muslim rebel.

In our foreign relations we follow neutrality, the supreme virtue of the weak and helpless. And we love to remain weak and helpless to enable our Prime

You can't hold a woman with ropes. She has to be tied with heartstrings. But Ansari goes the wrong way with Shakila in "Madmast", produced and directed by Jagdish Pant.

A good looking woman is an irritation to man. Watch Sapru with Shakila in "Madmast", a love story produced and directed by Jagdish Pant for Sweet Pictures.

She is anxious but he is scared. One has love in her heart, the other has crime on his mind. Kamini Kaushal and Sajjan make a team in "Jhanjar", a social theme produced by C. Ramchandra and directed by Kidar Sharma for New Sai Productions.



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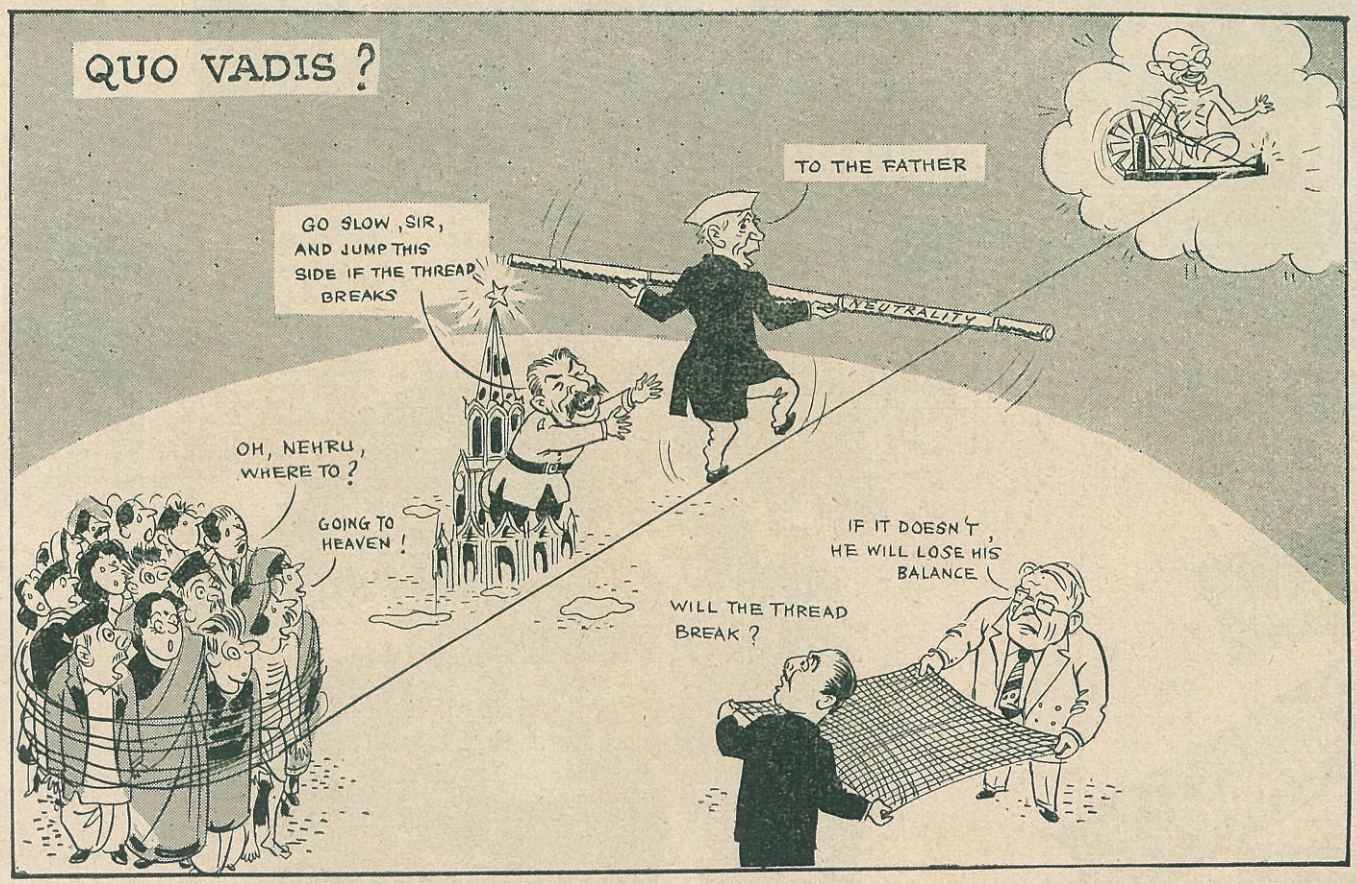
QUO VADIS ?
TO THE FATHER
GO SLOW, SIR, AND JUMP THIS SIDE IF THE THREAD BREAKS
NEUTRALITY
OH, NEHRU, WHERE TO ?
GOING TO HEAVEN !
IF IT DOESN'T, HE WILL LOSE HIS BALANCE
WILL THE THREAD BREAK ?

Minister to give his words the tone of justice and morality. Neutrality is our new religion based on our weakness and helplessness. We refuse to help ourselves by scrapping the Arms Act, by learning to manufacture arms, by training the people in military science or by indulging in manly games. Our greatest virtue is to be dead and non-violent like the Father of our nation. (May the blessings of Allah be on him).

We pursue peace, swear by peace and we argue over peace. We can't fight for peace because we have neither arms nor strength. Our forges are in Europe and our wheat is in America. We therefore remain dead and non-violent even when Pakistan, our hostile neighbour, occasionally indulges in some target practice at our expense. Since dead people don't die twice, nothing happens to us. We are a race of immortals.

When we cut this land into three bits, we gave a pledge to look after our own in the hostile bits. We guaranteed them absolute security of life and property. But we have to deserve peace, the heirloom of our Father of the nation. (May the blessings of Allah be on him). So we battled with words when our people were raped, butchered and thrown out of West Pakistan. Nehru, the world's greatest word-warrior, is again in battle dress as millions of our people are being squeezed out of East Pakistan. We are the world's greatest peace lovers. We contribute to peace by lying dead in our homes and we don't even hurt the enemy by demanding compensation or by confiscating evacuee property to rehabilitate our refugees. We advise our refugees to die in peace—peace of the dead and non-violent.

While the rest of the world, including even the Communists of Soviet Russia, provides the people with an incentive to work, prosper and progress, we are working out an entirely different plan of economy in which no incentive to work or prosper is provided, the rich are mowed down, the poor are pushed down further, the middle classes hanged without any ceremony, the salaries are cut down and the price of living pushed up. Because of our spiritual heritage inherited from our Father of the nation (May the blessings of Allah be on him), our intellectual wealth has no market value. Our scholars, scientists, teachers, poets, philosophers, writers, artistes and administrators live on starvation wages and swallow Nehru's words morn, noon and night.

That in short is the pattern of our life of unity in diversity during the last five years—a colourful canvas for our Prince of Denmark to ruminate upon.

The latest addition to our hybrid existence is the Estate Duty Bill—a measure that hopes to rob the dead of its last shroud without leaving for the widow even a rag to swab her tears.

Socialistically it is a good measure as it seeks to prevent accumulation and concentration of wealth with a few lucky ones. It is also useful in balancing social economy even though it does not contribute directly to raising the standard of living of the less fortunate ones.

But like our hybrid Constitution with its words and ideals borrowed from the West or like our Five-Year Plan with its plans and ambitions inspired by the West, the Estate Duty Bill has also a typically Western approach

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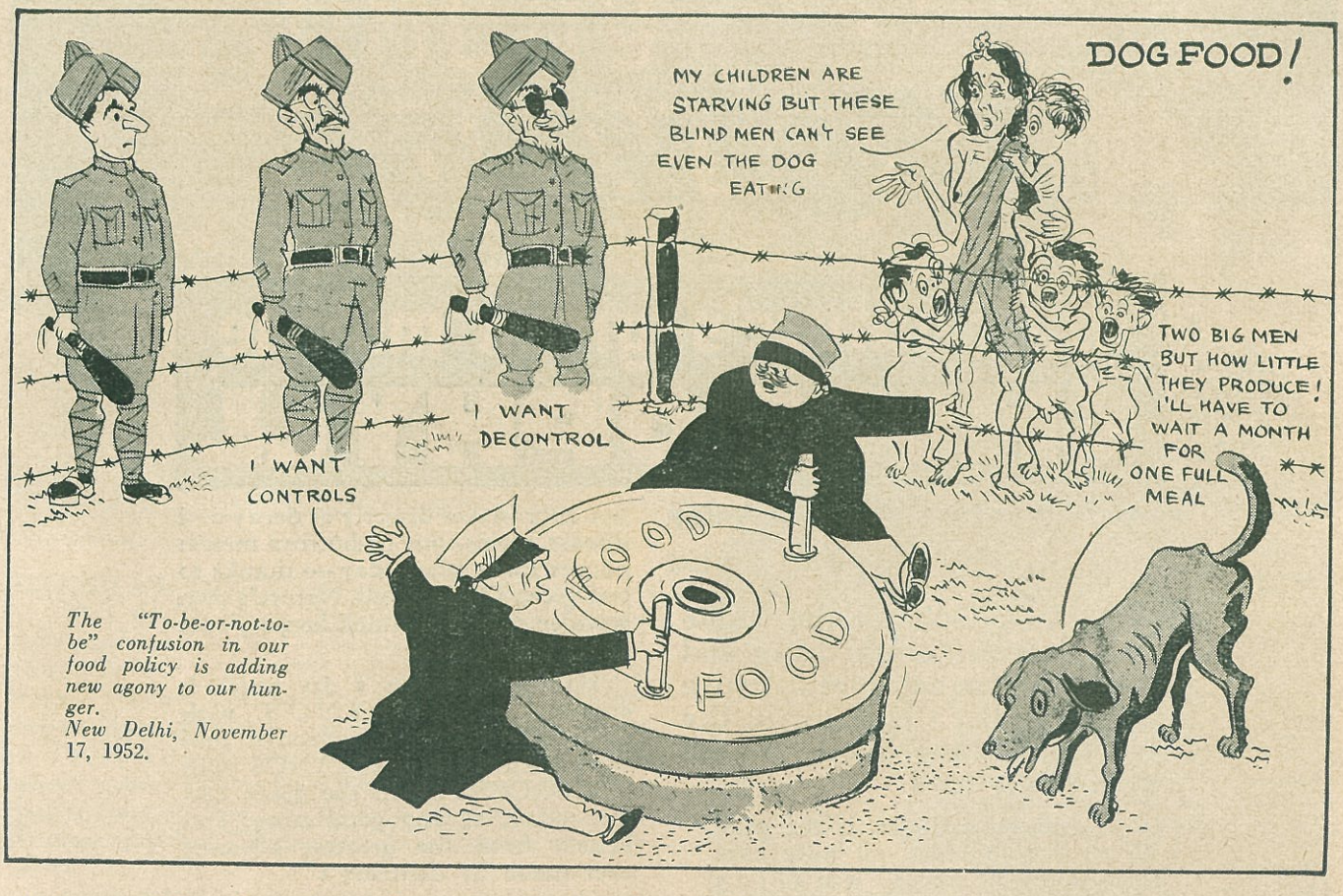
DOG FOOD!
MY CHILDREN ARE STARVING BUT THESE BLIND MEN CAN'T SEE EVEN THE DOG EATING
I WANT CONTROLS
I WANT DECONTROL
TWO BIG MEN BUT HOW LITTLE THEY PRODUCE! I'LL HAVE TO WAIT A MONTH FOR ONE FULL MEAL
FOOD

The "To-be-or-not-to-be" confusion in our food policy is adding new agony to our hunger.
New Delhi, November 17, 1952.

which completely misses the realities of our soil and society, particularly in regard to our women and children who are left behind by the dead.

The law makers of India under our Prince of Denmark must realize the basic difference between the women of the West and the East. While the woman in the West is an economically independent social unit pursuing all the trades and professions open to man, the woman in India is still dependent on man for her living.

Admitting that our Constitution provides for equal opportunities for women, mere constitutional provision of this nature can not bring the bread home because for centuries our women have not been trained to pursue any trade or profession in search of their independent livelihood. On the other hand social and religious restrictions have imprisoned the Indian woman within the four walls of her home and made her slavishly dependent on man, the breadwinner.

It will take a long time before these women, millions of them, are educated and trained to earn their own livelihood. To rob these women of their hard-earned and well-deserved maintenance after their husband's death, as the Estate Duty Bill seeks to do, is to say the least caddish.

To encourage middle-class economy such widowed women should be allowed to retain at least one residential house till her children step out of their minority or till her own death, whichever later, without the Government seeking to take a slice of the house through the Estate Duty Bill. And in case of education of children and other hardships which are common misfortunes of an Indian widow, it will be only humane to leave untouched some cash or adequate rent-earning property till such time as she needs it for her independent economic existence.

If some such safeguard is not provided for in the Estate Duty Bill, we shall soon have a nation of prostitutes or procuresses—according to the widow's age and looks—for human beings have to live somehow and even mothers have often sold their beds to feed their cradles.

Another objectionable aspect of the Estate Duty Bill is the way it seeks to destroy our life insurance business by fixing a low and nominal exemption limit in case of assignments in favour of dependents.

The ministers of our Prince of Denmark in their new found fanaticism to relieve the rich of their burden seem to forget that a prosperous insurance business is the wealth of a nation. India's insurance business was built by our brave pioneers in the face of ruthless foreign competition and after years of life-and-death struggle. To stifle this business and dissipate our national asset with an ill-conceived law is a national crime. It will be only proper to fix the exemption limit pretty high in case of life policies so that in our attempt to create new wealth we do not destroy the old one.

A bankrupt government with a Five-Year spending plan in hand does not need advice. It needs money. Let us hope these champions of hybrid democracy stop and think before they turn this ancient land into a nursery of state-controlled marionettes.

Bombay, Nov. 18, 1952. Baburao Patel.

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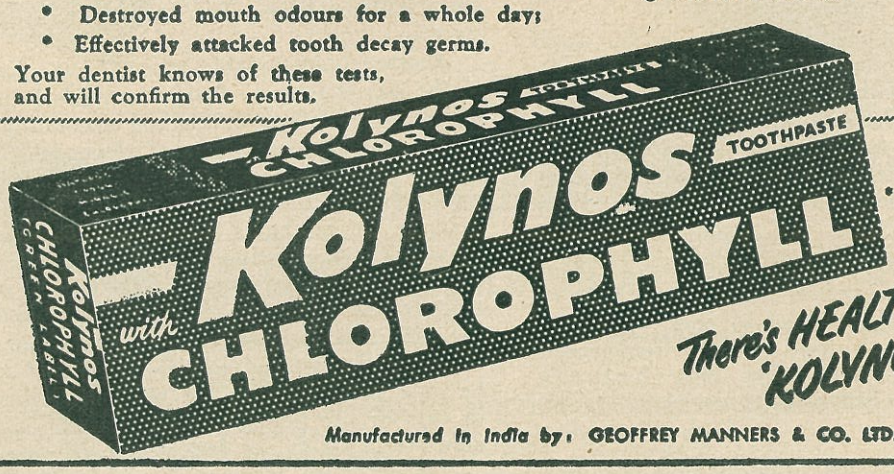

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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SUCKERS AND SABOTEURS!

That the Americans have developed an uncanny sixth sense in spotting a Communist was conclusively proved by an incident that took place in Washington when President Truman met the 14-member phoney Indian film "delegation" on September 22.

While President Truman was talking to the "delegates", a news photographer's flash bulb exploded a few feet in front of them. Hearing the explosion President Truman remarked, "There must be a Communist in the crowd".

Little did Harry Truman know how true and prophetic his words were. The only difference was that instead of "a Communist in the crowd", there was "a crowd of Communists" before him.

We do not know who perpetrated this cruel joke on the American people who are friendly towards India by sprinkling the "delegation" generously with Communist propagandists, Communist employers, fellow travellers, sympathizers, peace pigeons and cultural workers.

Let us examine the record of Chandulal Shah, the Leader of the "Delegation". On January, 22, 1951, when Chandulal Shah received the Red Russians, M. V. Pudovkin and M. N. Cherkasov, in Bombay on behalf of the Producers' Association, he asked the Russian film celebrities to defer their verdict on India for at least 10 years by which time the Indian people would have lived down the effects of foreign rule and the influence of American films.

The Americans know well what he spoke in America during the charity trip.

This same Chandulal Shah released on 14th September 1951 at the Liberty Cinema in Bombay, his pet picture, "Hum Log", a song on Communism, directed by Zia Sarhady, a "fellow traveller", and acted by Balraj Sahani, an active member of the Communist Party of India. Chandulal Shah gave these people gold medals for their meritorious work in the picture.

The director, Zia Sarhady, and the actor, Balraj Sahani, are still under Chandulal's employment to produce another story on Communism named "Footh-

Talent beautifies a woman and what nature may have forgotten is made up by cultivation of art. Geeta Bali, a gifted artiste, has given many brilliant performances in the past but her role in "Naina", a social theme directed by Ravindra, is likely to be the most versatile.

path". He has also employed Raj Kapoor and Nargis, two other members of the "delegation" to work in "Papi".

When the Chinese Delegation visited Bombay in November 1951, the All India Peace Council, a Communist controlled peace institution, gave the Chinese Delegation a grand reception. Among the prominent persons who took active part in this reception were

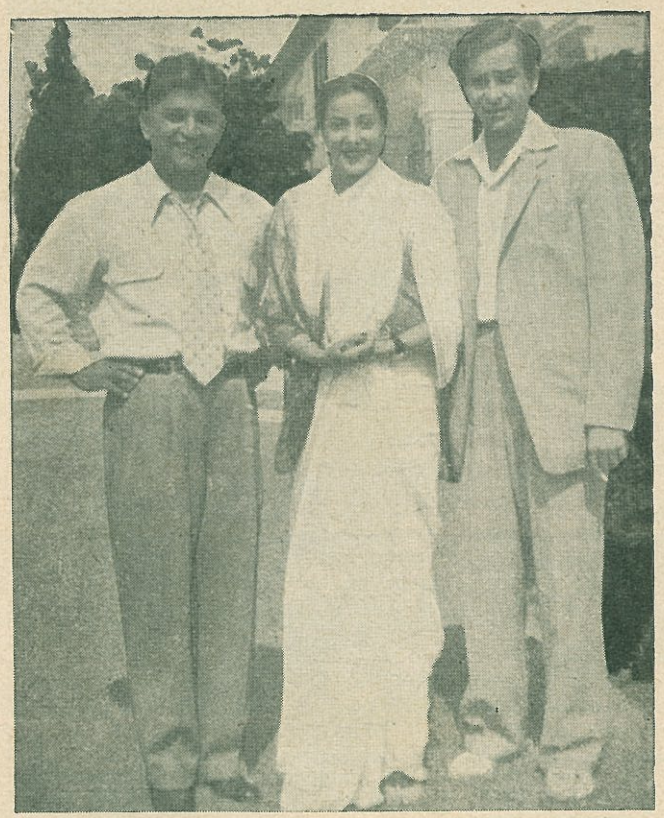
Chandulal Shah, Miss Gohar, Raj Kapoor, Nargis, Zia Sarhady, Balraj Sahani, Dr. Mulk Raj Anand, K. Ahmed Abbas and of course all the local Reds.

That is in short the "leader" who led the recent goodwill "delegation" to America.

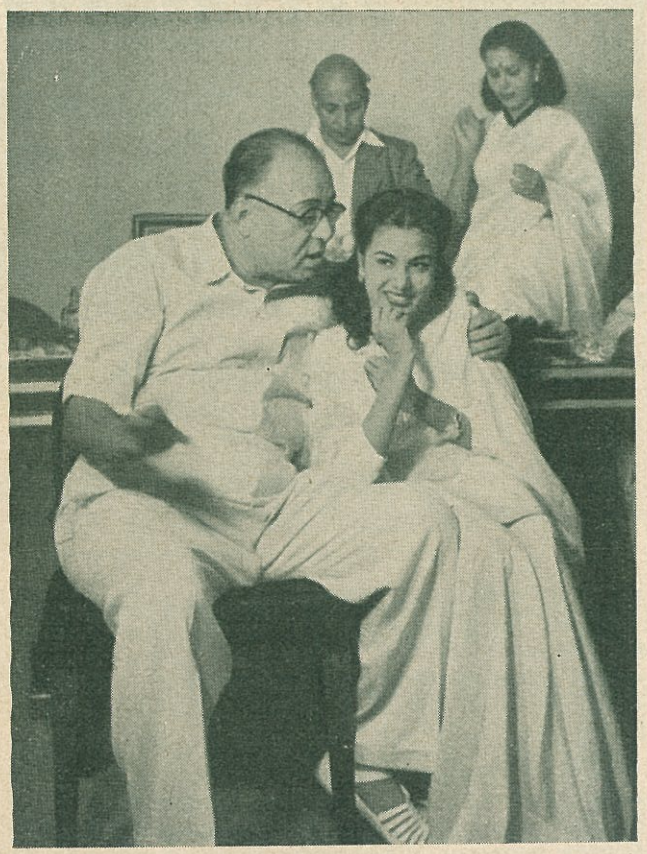
Raj Kapoor, who was bracketed with Nargis throughout the goodwill tour, was during 1951-52 the President of the Bombay Youth Conference, a Communist controlled and directed body. Nargis being in the bracket becomes of course a fellow traveller with her bracket companion.

Raj Kapoor has a noisy father. His name is Prithviraj. He is a nominated member of our Council of States. Prithviraj attended the Peace Conference in Vienna. He also presided over a public meeting held at Chowpatty on May 14, 1951 by the All-India Peace Convention. He took a prominent part in the All India Festival for Peace held at Calcutta in April 1952. This Festival received congratulatory messages from Paul Robeson, the Negro singer, and Howard Fast, the American poet. One of Prithviraj's colleagues working for the success of the Festival of Peace was Dr. Mulkraj Anand. Dr. Anand's politics need not be coloured more.

With this parental background, it is not surprising that Raj Kapoor produced "Awara", a "social" theme written by K. A. Abbas, a fellow traveller and an unblushing propagandist for Communism. His next picture is, of course, "Boot and Polish", another argument for Communism.



While in Hollywood, Nargis and Raj Kapoor paid their respects to Mr. Ram Bagai, Filmindia's representative and the doyen of Foreign Correspondents in Hollywood.



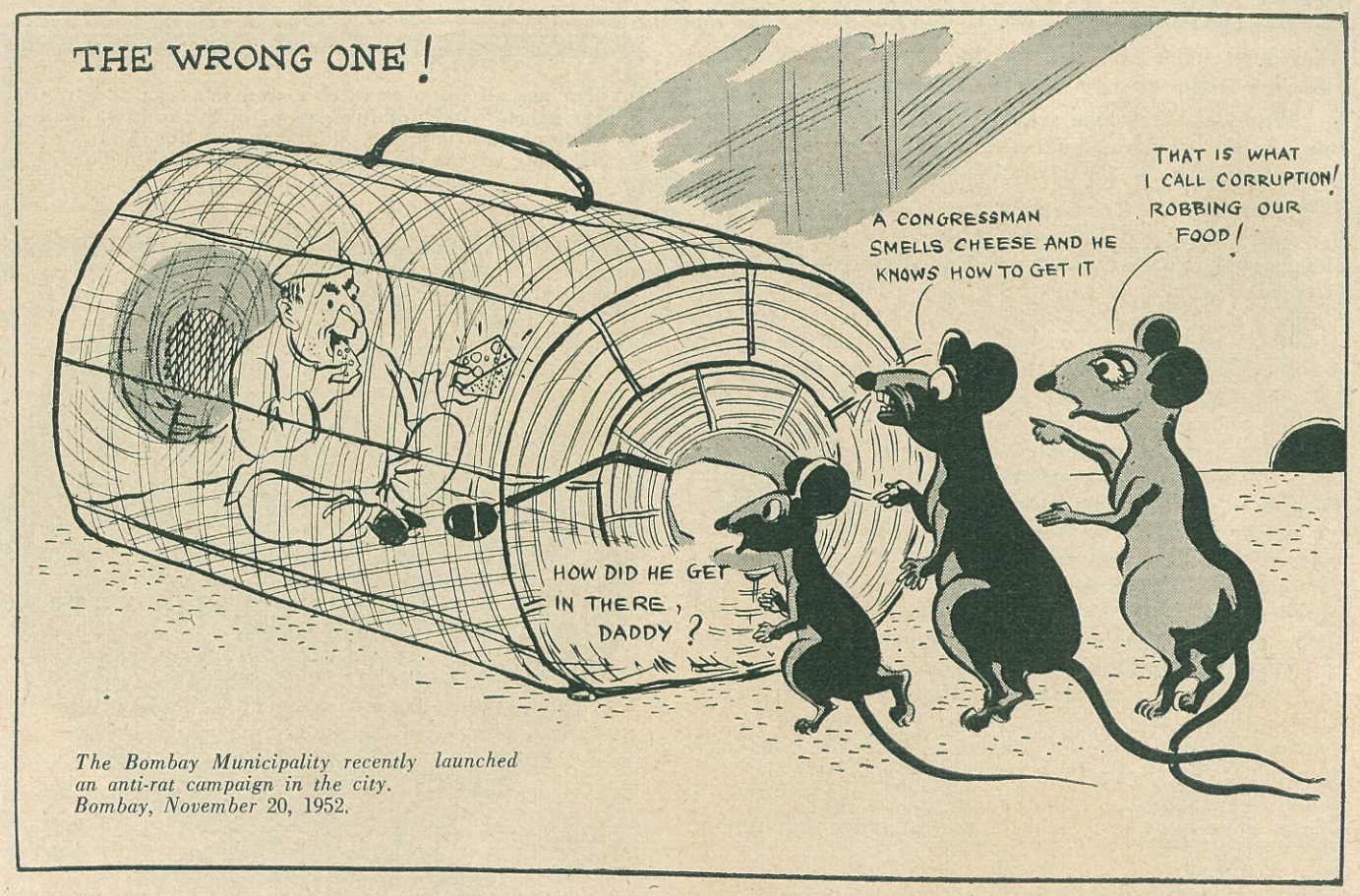
Is it an attempt to kiss the unkissed lips? Or is Editor Patel telling a fairy tale to little Nimmi on the occasion of the party which the Editor gave to Producer-director Mehboob? Solve the problem according to your imagination but don't blame the little one.

Another member of the goodwill "delegation" was K. Subramaniyam of Madras. He was a prominent member of the Indian film delegation that was taken to Moscow in September 1951. On return from Moscow, Subramaniyam said, "Russia was the only country in the world which had an extraordinarily well organised film industry in the world".

With four other "fellow travellers" and two more "sympathisers" who have not yet revealed their hand openly, the goodwill delegation for which Americans paid contained ten persons who ought to have been discreetly screened prior to putting them on the Pan-American plane.

We do not know who are directly responsible for making the Americans look like so many stupid suckers but the blame for taking some of the red and pink delegates must be shared by Director Frank Capra, Remi Crasto of R.K.O., Oglesby of U.S.I.S. Bombay and Joseph Kreene of the U.S. Embassy in Delhi.

During Capra's visit to India early this year, we had warned him to keep away from "peace and cultural" institutions and propagandists in India most of which are Communist controlled. But Capra seems to have unwittingly got into a wrong crowd with this obvious result of inviting the wrong people to cross the Atlantic.


THE WRONG ONE !
A CONGRESSMAN SMELLS CHEESE AND HE KNOWS HOW TO GET IT
THAT IS WHAT I CALL CORRUPTION! ROBBING OUR FOOD!
HOW DID HE GET IN THERE, DADDY ?

The Bombay Municipality recently launched an anti-rat campaign in the city. Bombay, November 20, 1952.

Oglesby and Kreene can never be excused for their negligence in not checking up the previous records of the members of the "delegation". They could have easily done so in the office of "Filmindia" where the genealogies of all film people are accurately maintained.

We write this because, like the Americans, we believe in democracy. As Indians we share the democratic ideals and the ideological dislikes of the great American nation. Our destination is the same though our approach is slightly different. We have proclaimed this to the world by adopting a Constitution based on the Western democracies. We have no axe to grind except that in our joint journey to our final destination, let us not be sabotaged by "peace pigeons", "cultural ambassadors", "fellow travellers" and Communist sympathisers.

And let W. R. Wilkerson, the ill-informed idiot who writes for "The Hollywood Reporter", know that Editor Baburao Patel's ire is not up "because he was not invited" but because the wrong people went on a wrong job and the crowd contained quite a few wolves dressed as lambs. Wilkerson should know that Baburao Patel does not need an invitation to a charitable trip because he can afford to visit America every year for the rest of his life without taking a dollar in charity. And Patel has already visited America twice and knows more about the country than probably Wilkerson does.

CHANGE THE PRESIDENT

What we had said in our September issue about the private goodwill delegation from Pakistan has unfortunately turned out to be too true. We had said that a crowd of useless film adventurers had come to India to wine and womanize with their counterparts in this country under the guise of being trade delegates. We had also written that these people had no recognition from the Government of Pakistan and any private pact with them was not worth the time and paper wasted on it.

Chandulal Shah, the President of the I.M.P.P.A. who has to be kicked on his posterior to set a thought rolling in his head, as usual did not listen to us and concluded a "trade pact" on quota basis with the wining and womanizing contingent from Pakistan. Both the parties congratulated each other and threw more parties to celebrate their "international" trade agreement. Syed Attaullah Shah Hashmi, the leader of the phoney delegation from Pakistan, returned to Karachi to put Prime Minister Khwaja Nazimuddin into his pocket as he had bragged of doing while in Bombay.

Now comes the news from authoritative government sources that the Government of Pakistan has been advised by the state nominated Industrial Advisory Committee to ban all imports of Indian films to enable Pakistan's indigenous film industry to build up and produce enough films.

The Government of Pakistan has not yet taken a final decision nor has the Government of India any official information about the reported ban. But the report in the newspapers supplied the necessary kick on Chandulal's posterior and as usual it set a thought rolling in his head. He called his usual toadies together and sent his mandate to the Government of India "to

enforce an immediate ban on the import of Pakistani films into India as a retaliatory measure".

When will this man realize that the Government of India is not being run by a film producer and adopt an adult approach to the various problems of the film industry?

Chandulal Shah has unnecessarily prejudiced and antagonized our government by his puerile protests and often undignified outbursts. He handled the matter of playing of film records on All India Radio in such a tactless manner that he unnecessarily provoked the ever-polite B. V. Keskar, our Minister for Information and Broadcasting, to lose his patience and retort: "After reading your letter, (Chandulal's letter) my impression is that our standards of what is vulgar or what is good are so different from yours that it will serve no useful purpose in debating this matter. We are probably living on different planes as far as the questions of social morality and propriety are concerned. You have asked for concrete instances regarding vulgar songs. The number is so large that, if you are not able to perceive them, no amount of argument or quotations are likely to improve the situation. Moreover, the Government see no reason to quote chapter and verse for what they have done. If we become satisfied that broadcasting of a particular type of music, whether it is a film song or something else, is likely to lower our standards and is not for the good of the public, we will certainly stop it. We do not require to be told if, when and how to stop it".

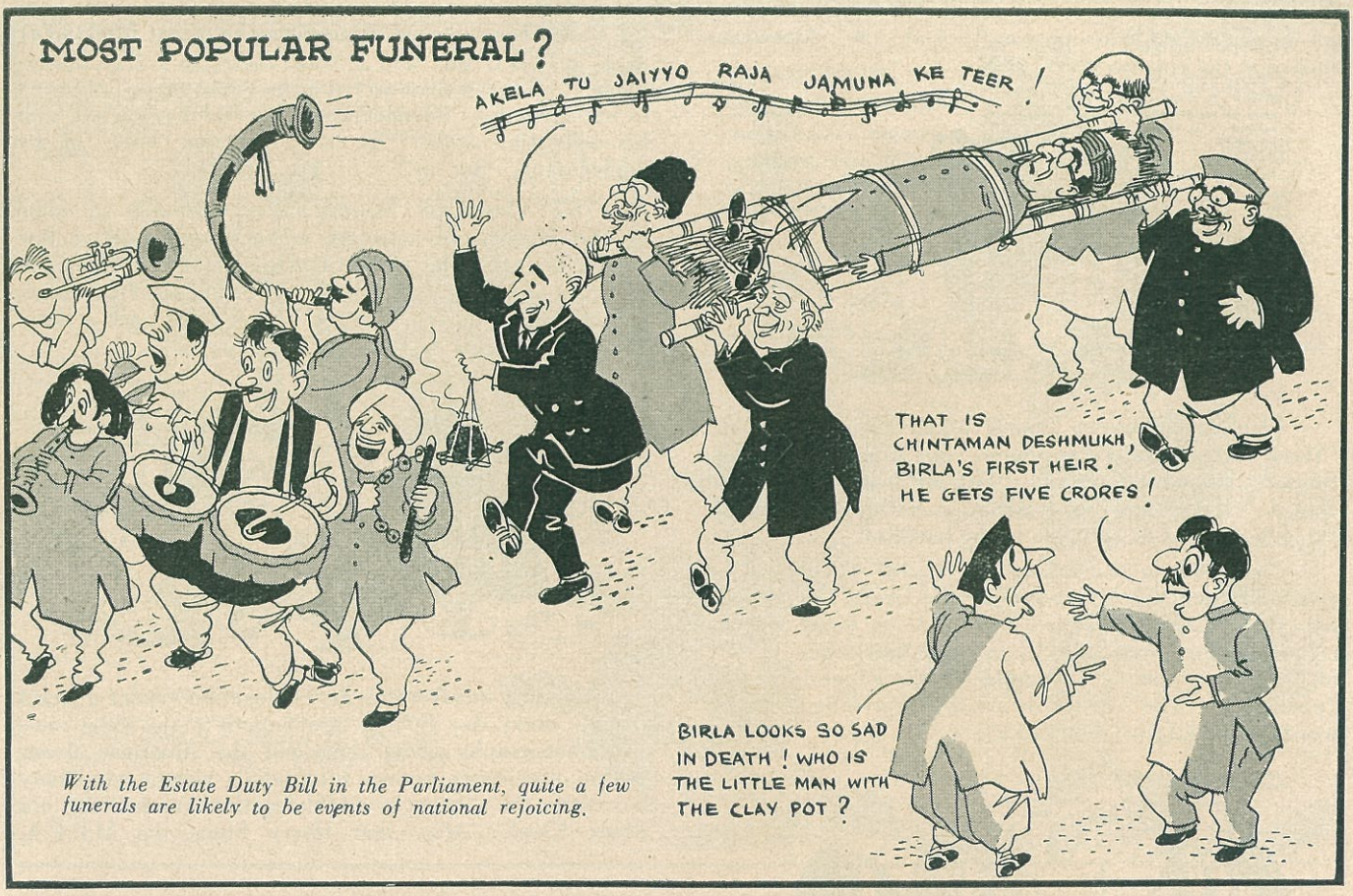
A president of a trade association, who provokes a firm and strong-worded reply like that from a State Minister on whose co-operation and sympathy the future progress of an industry largely depends, must be considered tactless and useless for his job.

Chandulal Shah has never been useful to the film industry in the past either as the President of the I.M.P.P.A. or as its unofficial spokesman but these days he seems to have become definitely dangerous to the future interests of our film industry the way he talks

Men use all wiles to catch a woman's eye and trap her heart. And nothing gets a woman quicker than some emotional music. Motilal makes the violin sing the song of his heart to Nargis in "Pahili Shadi" directed by Ram Daryani.

Since women started chasing men, they have often landed in police stations bringing some thrills to the gloomy job of a policeman. Here is Nargis sulking before this milk-sop of law and order in "Pahili Shadi", a domestic theme of Krishin Movietone directed by Ram Daryani.

Motilal shows as if he has never seen money but Gulab knows better. Probably the money ought not to have been so openly exhibited in "Pahili Shadi" with the income tax men around.


MOST POPULAR FUNERAL?
AKELA TU JAIYYO RAJA JAMUNA KE TEER !
THAT IS CHINTAMAN DESHMUKH, BIRLA'S FIRST HEIR. HE GETS FIVE CRORES!
BIRLA LOOKS SO SAD IN DEATH ! WHO IS THE LITTLE MAN WITH THE CLAY POT ?

With the Estate Duty Bill in the Parliament, quite a few funerals are likely to be events of national rejoicing.

nonsense and irritates those whom he should win as friends.

The man is becoming more and more impossible every day and it is high time Indian producers chose another more balanced person as their president to represent their grievances and fight their battles.

Till they find a new man, it will be only wise for the people of our film industry to keep quiet over Indo-Pakistan film trade, film music on A.I.R. and other controversial problems that face the industry. There is no sense in immature minds like Raj Kapoor, Jaimini Dewan and others airing their opinions on matters needing experience and mature thought merely because some of our weekly film papers need some trash to fill their columns.

If people can not help, let them at least not spoil our chances of success.

JOB FOR COMMISSIONER NAYAK!

While Dr. V. V. Puri, the Executive Health Officer of the Bombay Municipal Corporation, seems to have quietly swallowed our remarks on the dirty and unhygienic conditions prevalent in our restaurants and eating shops, Commissioner B. K. Sen of the Calcutta Municipal Corporation seems to have taken a serious notice of our criticism and suggestions contained in our issue of June 1952.

Commissioner Sen has refused licenses to nearly 1000 sweetmeat shops, restaurants and eating houses on grounds of "insanitary conditions". Out of the remaining 9000 shops, he has ordered the proprietors of over 2000 shops to effect certain sanitary improvements immediately threatening to cancel their licenses. The rest of the cases are being personally attended to by Commissioner Sen.

That is the type of a man we want for a free country—a man, who if once convinced of the necessity of improving our city conditions, does not delay in taking the necessary steps in a firm manner.

We do not think Dr. Puri of the Bombay Municipal Corporation will move quickly in this matter but we have had a bit of luck recently in getting P. R. Nayak I. C. S. as our new Municipal Commissioner. We know Commissioner Nayak to be a man of decision and efficiency and we draw his attention to our old article "Job for our Municipal Ganpati" which appeared in the June '52 issue of Filmindia.

It is a problem that concerns the health and safety of three million people and we are sure Commissioner Nayak will look into it urgently.

YOU'LL HARDLY BELIEVE—

That Chandulal Shah, the leader of the "honeymoon delegation" which recently entertained America, completely corrected the wrong impression which Pandit Nehru had given about Indians during our Prime Minister's last triumphant visit to America. Now Americans know the "Inglis" Indians "espeak" and the "piss" they "parsoo" (pursue) in the name of the "Phader of the Neson".

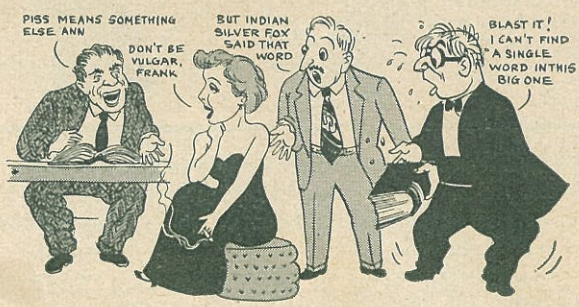
That thinking that he was gambling in the Indian Merchants' Club, Chandulal Shah introduced Nargis to

the Americans as "my trump card" and Raj as "my boy producer-director-actor-musisan". And the Americans looked at the kids twice.

WITH MY "TRUMP CARD" AND "JACK", I HAVE ALWAYS "FULL HOUSE" IN HAND
CHANDULAL SETH KI JAI
IS HE A FILM PRODUCER?
LOOKS TO BE A CARDSHARPER

That when Darryl Zanuck asked Chandulal Shah: "Have you a Charlie Chaplin in your film industry, Mr. Shaw?", Chandulal replied "Yes, we had a Charlie in Ranjit. He is now in Pakistan". After that Zanuck fainted and had to be taken to the hospital.

That Chandulal Shah talked "inglis" poetry all the time and described New York as "Hie (high), hij (huge) bik (big) braad (broad)" and told the hosts that he enjoyed their charitable "hospital" immensely inspite of "russing (rushing), hussing (hushing) and pussing (pushing)". The Americans are still searching for these words in the English dictionary.


PISS MEANS SOMETHING ELSE ANN
DON'T BE VULGAR, FRANK
BUT INDIAN SILVER FOX SAID THAT WORD
BLAST IT! I CAN'T FIND A SINGLE WORD IN THIS BIG ONE

That Chandulal Shah himself gave an exhibition of good Indian manners to the "russing, hussing, pussing" Americans when he brusquely separated Nargis and Director Henry Levin as Henry was giving his autograph to Nargis. Chandulal probably thought that Nargis was signing a contract and he was losing his "trump card".

That every time Chandulal Shah saw a Hollywood actress he rushed at her, massaged her hand and shouted for a photographer. But the way he jumped at Greer Garson shouting "Oh, you are Greer of "Rundown Forest" ('Random Harvest')", made the gentle, cultured Mrs. Ellen Modi, Keki Modi's wife, blush like a setting sun.

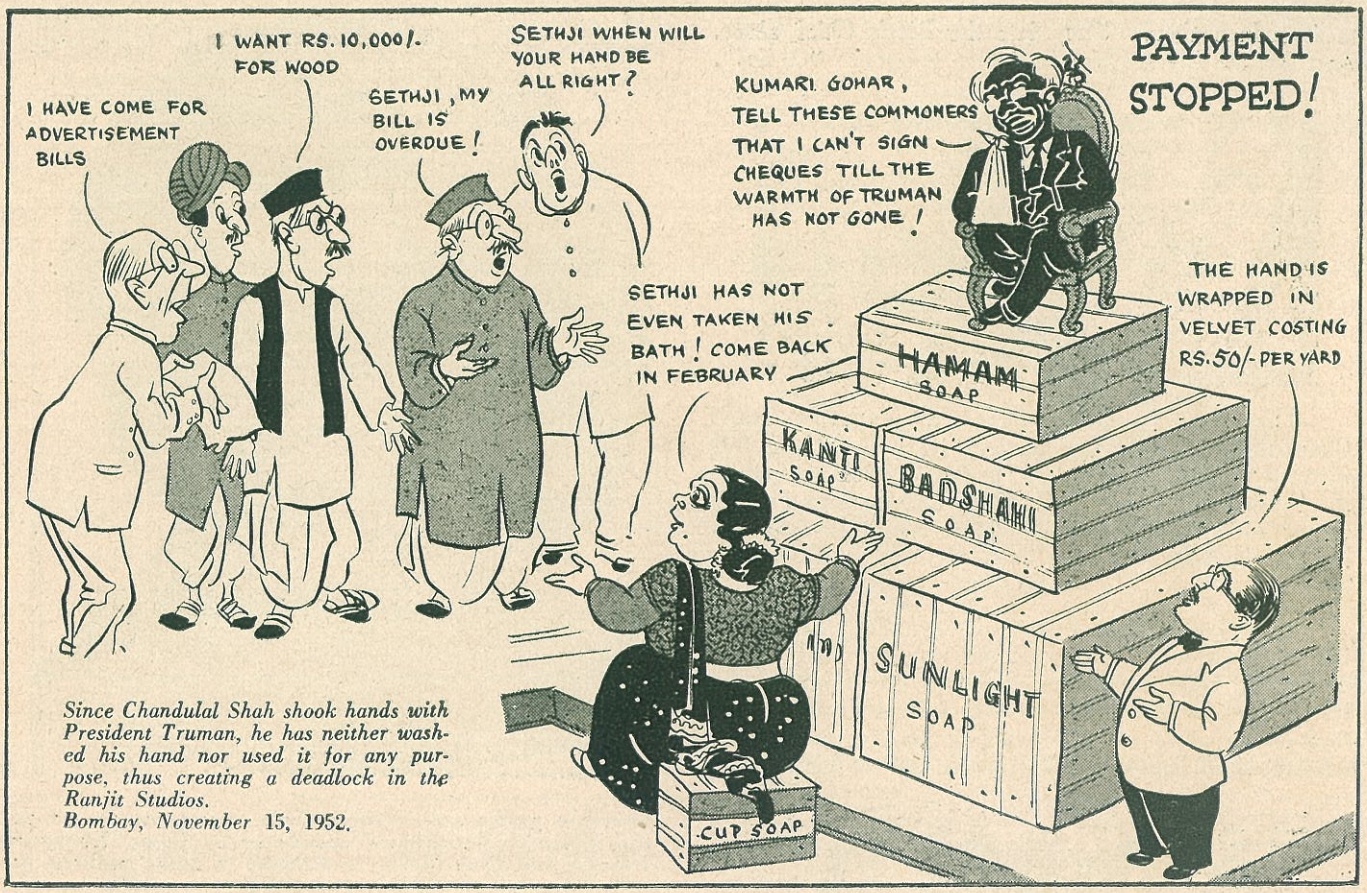
EH, PHOOTOOGRAFFER, PHOOTOOGRAFFER, COME, TAKE PHOOTOO OF ME AND GREER
HE THINKS I AM THE STATUE OF LIBERTY
DISGRACEFUL, KEKI!
A GROCER AFTER ALL!

That Chandulal Shah publicly introduced Prem Nath before a crowded meeting as: "This villain of the screen has snatched filmindia's (he meant filmland's) most beautiful girl and is now enjoying a free honeymoon". When some one from the "delegation" objected to such frivolous introductions, Chandulal came out with his delegation slogan: "O, ho! I am the "lidar" of the "delegesun". Sut up!".

That Chandulal Shah's poetic approach to some of the Hollywood actresses embarrassed quite a few people around. But when Chandulal told Ann Sheridan pointing at a fruit on the table: "You see the fruit there. It is juicy. You are juicy too", even Nargis got a heart attack. "O, ho!".

That the members of the "delegation" spent a small fortune every day buying newspapers to see some news and photographs about them but the American press, having previously known Filmindia's views, completely boycotted the "honeymoon delegation" under the old Black Chief. After that Harry Stone, the M.P.P.A.

GOLDEN TOBACCO COMPANY, BOMBAY 24.


I HAVE COME FOR ADVERTISEMENT BILLS
I WANT RS. 10,000/- FOR WOOD
SETHJI, MY BILL IS OVERDUE!
SETHJI WHEN WILL YOUR HAND BE ALL RIGHT?
SETHJI HAS NOT EVEN TAKEN HIS BATH! COME BACK IN FEBRUARY
KUMARI GOHAR, TELL THESE COMMONERS THAT I CAN'T SIGN CHEQUES TILL THE WARMTH OF TRUMAN HAS NOT GONE!
PAYMENT STOPPED!
THE HAND IS WRAPPED IN VELVET COSTING RS. 50/- PER YARD
HAMAM SOAP
KANTI SOAP
BADSHAHI SOAP
SUNLIGHT SOAP
CUP SOAP

Since Chandulal Shah shook hands with President Truman, he has neither washed his hand nor used it for any purpose, thus creating a deadlock in the Ranjit Studios.
Bombay, November 15, 1952.

chaperone had to hear: "O, ho! What press, what 'hospital', no nuj no photoo!" Harry is on sick leave since.

That Chandulal Shah was quite intrigued at the way Americans sold popcorn in paper bags. Always a wholesale merchant, Chandulal would collect a number of free packets and offer them to the members of his "delegesun" but never being a lover of details, he would often wrongly shuffle the word 'popcorn' and create horror amongst his listeners.

That even Chandulal Shah got a bit tired of "russing", "hussing" and "pussing" and Harry Stone had to rest Chandulal and his honeymoon troupe at Colorado Springs. Here the Black Chief commanded Suryakumari to sing "Vande Mataram" in a restaurant and when some one from the "delegation" again protested at this cheap way of tossing around our national anthem, Chandulal came out with: "O, ho, I am the "lidar" of the "delegesun"! Sut up!"

That right in keeping with our ancient Indian traditions, Chandulal Shah, the "lidar" of the "delegesun", provided continuous music for the Prem Nath-Bina Rai "barat" by making Suryakumari, that pretty South Indian belle, sing even in the aeroplane from London to New York. "O, ho!"

MAIN TUJSE YAHI JUSTJU HAI
MILL JAWOO
YAHI DILKI HASRAT YAHI ARZOO HAI
O, HO! I LIKE 'MUJIK' NOW, NOT 'PAAN'!
SETHJI, TAKE PAAN & BETEL

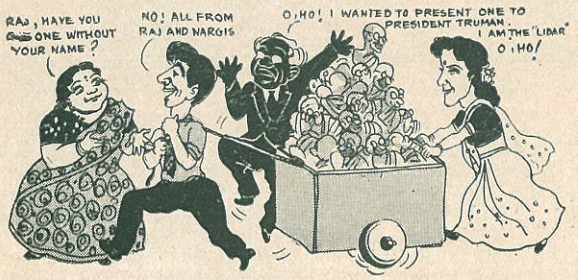
That the Paramount Studios had arranged, through Frank Capra, to shoot a dance of Suryakumari. But when the "Silver Fox" (A Hollywood producer's description of Chandulal) came to know about it, he flew into a temper and created a scene with "O, ho! Harry Stone, you are 'bilkul' stone. How can she dance without me? I am the "lidar" of the "delegesun". Thinking that Chandulal actually wanted to partner Suryakumari in the dance, the Paramount people got frightened and gave up the idea. "O, ho!"

That in Salt Lake City, the Television people saved India a blush by selecting well-bleached artistes like Raj, Nargis, Bina Rai and Prem Nath and asking David

to introduce them. They left the Black Chief alone. And did the Black Chief fly into a temper? "O, ho!".

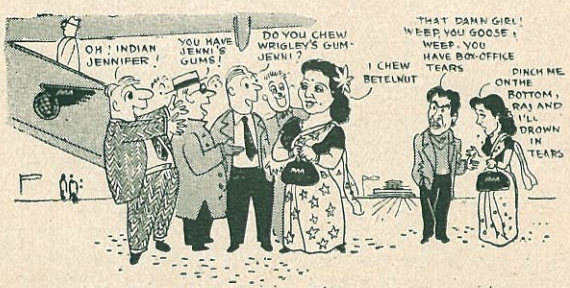
That when some ill-informed journalist asked Chandulal Shah whether he had really produced 300 pictures, Chandulal said 'yes' and soon came to believe it. From that time onwards, Chandulal claimed a world record of 300 productions till he met a producer in Japan who had produced 3000 pictures in his studio. "O, ho!"

That Gandhiji, the Father of our nation, was turned into a street peddler's goods the way Raj and Nargis distributed numerous ivory statuettes of Gandhiji with the inscription "From Raj & Nargis" from Truman down to a studio tramp. Well, Gandhiji deserves this for his mortal sin of choosing India as the land of his birth.

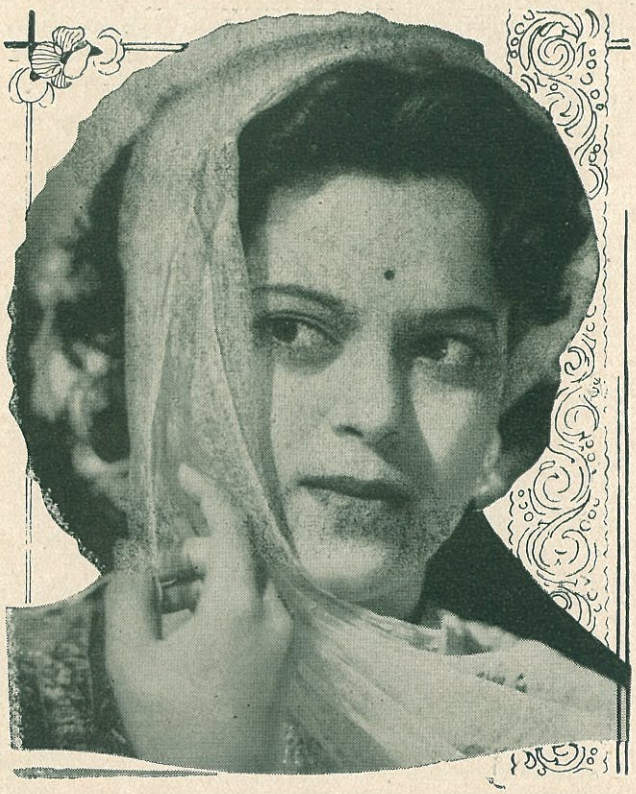

RAJ, HAVE YOU GOT ONE WITHOUT YOUR NAME?
NO! ALL FROM RAJ AND NARGIS
O, HO! I WANTED TO PRESENT ONE TO PRESIDENT TRUMAN I AM THE 'LIDAR' O, HO!

That Suryakumari, the Beauty Contest also-ran from the South, stole the limelight from Nargis and Bina Rai and easily became the most popular "delegate" in Hollywood. That made Nargis think of suicide (Bina Rai, of course, never thinks) and Raj became furious till Greer Garson "simply fell in love with Nargis". Too simple a girl, that Greer, but she saved Nargis from committing suicide. "O, ho!".

That Nargis, who has a special tear for every occasion, shed copious tears when she left Hollywood and thus diverted some Yankee doodle dandies from Suryakumari who was dubbed the "Jennifer Jones of India". "O, ho!"


OH! INDIAN JENNIFER!
YOU HAVE JENNI'S GUMS!
DO YOU CHEW WRIGLEY'S GUM-JENNI?
I CHEW BETELNUT
THAT DAMN GIRL! WEEP, YOU GOOSE! WEEP. YOU HAVE BOX-OFFICE TEARS
PINCH ME ON THE BOTTOM, RAJ AND I'LL DROWN IN TEARS

That film actress Nimmi, whom no one has kissed yet, has now begun to broadcast views on woman's modesty and simultaneously expose her legs in the picture "Danka". That is too much of exposure for a little kiss.



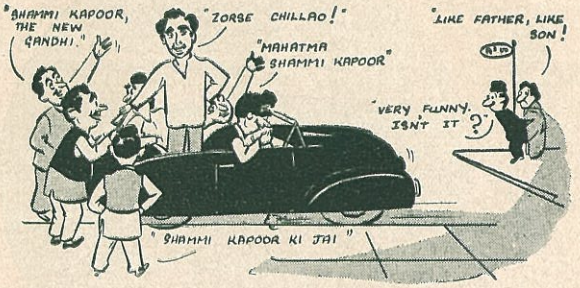
That is a pretty and charming little woman introduced on the screen in "Annadata" produced by Omar Khayyam Films. And Nina Maker is destined to make millions go mad in a year's time.

That in a moment of despair, film actress Kuldip Kaur, the currency multiplying scientist, promised director Ramesh Saigal, her friend and thermometer, all the money for production if he recovered it from the confidence tricksters. Now that Ramesh has got the money, it has again disappeared in "Shikast". Poor, poor Kuldip! She takes defeats after defeats with a brave smile.

That if any one treats the hungry journalists like street pariahs, Raj Kapoor does. He calls them for free tea at the Taj and then keeps them waiting and yawning for an hour looking at the empty tea cups and plates which are not filled till the host arrives at the table. People get what they deserve and Bombay's poor pen-pushers don't deserve anything better.

That Shammi Kapoor, Prithvi's second mistake seems to have inherited a full measure of the Kapoor theatrics,

the way he picks up Harijan urchins and gives them a Cadillac motor drive and a rupee each to shout: "Shammi Kapoor, the new Gandhi". But Gandhiji never danced with girls in the Taj ballroom.

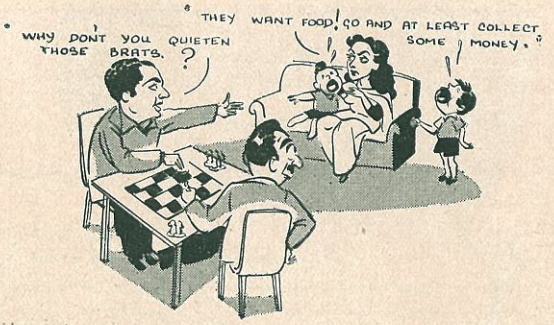


That Nirupa Roy, the celluloid goddess of a hundred mythologicals, threatens to write Urdu poetry soon the way she listens to the Urdu verses of film actor Ramsingh these days. And Ramsingh being a screen villain knows only poetry of desperate love. Let us hope Hubby Kamal Roy doesn't become a Sufi poet.

That Ranjan, that South Indian actor who once spent hours sitting before his family gods and praying, is these days fast losing his faith in stone gods and placing it in little goddesses of flesh and blood. The latest altar is Asha Mathur, the sharp-nosed Sikh with a Kayastha name.

That film actress Shyama has saved Parsis, Madrasis, Punjabis, friends, Romans and countrymen from travelling to heaven prematurely by denying the report of her secret marriage. We hope cameraman Fali Mistry now gets his lens in focus again.

That Al Nasir, Veena's husband, has evidently proved himself useless even as a baby-sitter the way he is now made to knock around the studios to collect his wife's dues. Well, if he succeeds in this he has a permanent profession to look forward to.



That we find more geniuses in the film industry than mushrooms in the monsoon. The latest is S. K. Ojha, producer-director of "Naaz", which he says is going to be a "masterpiece". It must be a rare masterpiece to need all the time it is taking to get ready.

That Popa Allah Bux, Meena Kumari's ever-standing father, was so overjoyed at the unexpected success of his daughter in "Baiju Bawra" that he fed a thousand beggars of Bhendi Bazar with "shamee kabab" and "masala murghi". He probably doesn't know that beggars in Girgaon don't mind eating "kababs" and "murghis" these days.

That when a man is young and inexperienced he is likely to mix up things, especially names. It is time some one reminded young director Guru Dutt that he is engaged to be married to Geeta Roy, the musician, and not to Geeta Bali, the actress. Let us not have another Comedy of Errors!

That for the first time Producer K. Asif is in his natural element these days tailoring dresses for "Mughal-e-Azam". And Asif is no mean tailor the way he can cut another's pocket and stitch it on his own coat. That man is too subtle an artist to be forgotten by posterity. Producer Vijoo "Bawra" must produce a film on him.

That film actresses Suraiya and Madhubala emphasized their secularity by spending thousands of rupees in Divali crackers and burning a few saris and dopattas. And Pandit Nehru wants people not to waste money in Divali crackers and ruin our nation's resources. Well, what can not be sent to Pakistan may as well be burnt here.

That film actor Dilip Kumar thinks that the best way to censor pictures is to censor the people who make them. If this suggestion is taken up, Dilip will be the first to be put on the shelf the rest of his life—for past, present and future sins.

That Nadira, the "Aan" spitfire whose work C. B. DeMille liked, got so exhausted with Nakshab's poetry that she had to fly to Kashmir for immediate rest. And because Kashmir is in the war zone, she had to be chaperoned by Producer Jung Bahadur. Since Nadira has

come back without a scratch, Jung Bahadur would do well to start a convoy organization.

That while Krishna, Raj's wife, spent her Divali waiting by the lamp for her husband to return, Raj and Nargis celebrated Divali in Japan seeing a girls' opera in Takarazuka. Raj, they say, even signed a contract to import some of those Asian beauties for his "Ajanta".

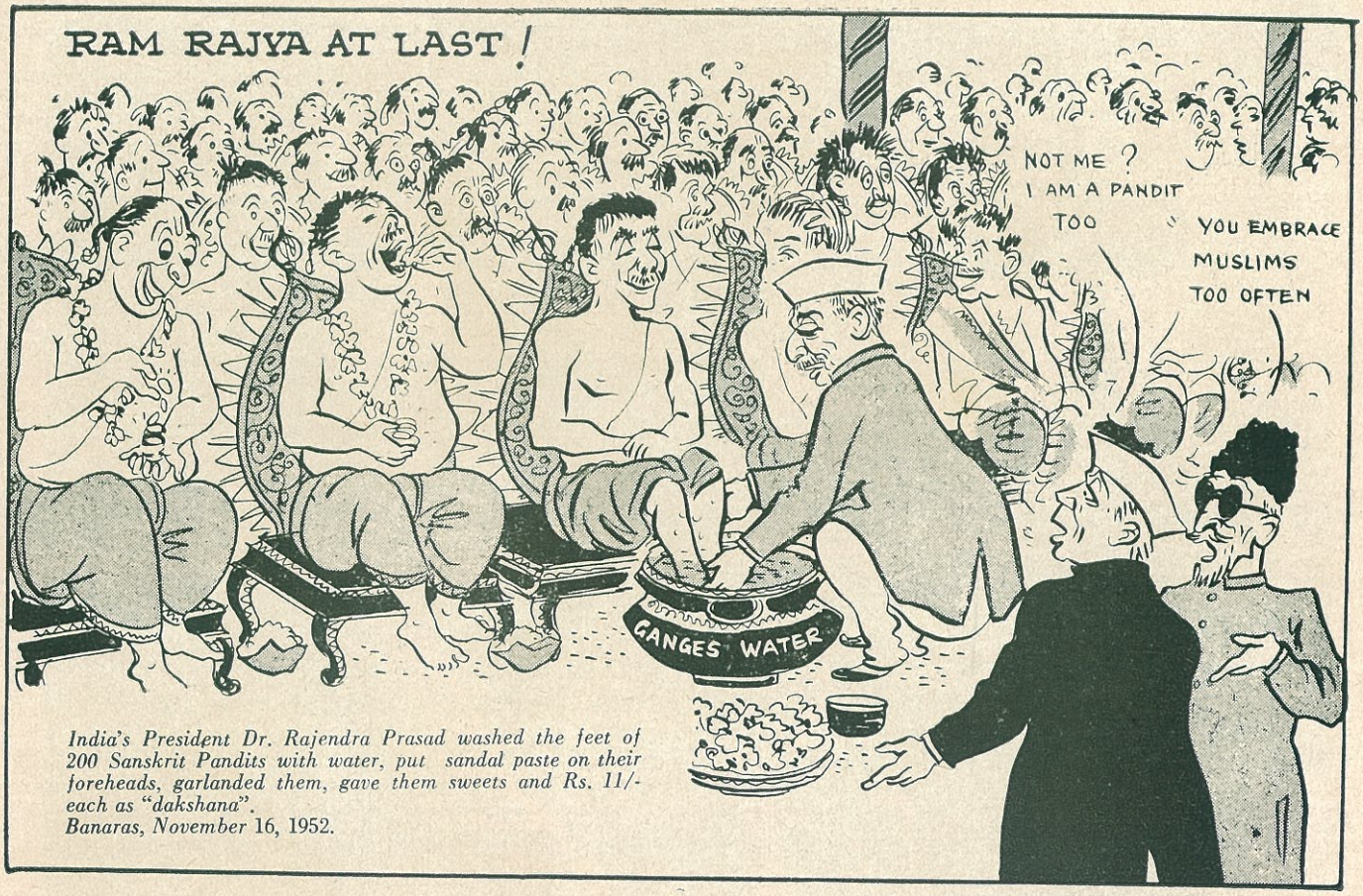
That White-House Ambalal Patel while introducing his new colour film on Kashmir as "a story of paradise" called it "a story of parasite". We wonder whether he made this silly remark because of the Bori Bunder Buddhi in the next chair?

Here is a small group of the big party which Editor Patel gave in honour of Producer-director Mehboob, the Man of the Year. Sitting, left to right: Mrs. Sushila Rani Patel, Mrs. Mehboob, Nimmi, Mrs. K. B. Lall and Mrs. Kardar. Standing, left to right: Mr. K. B. Lall, Mr. Mehboob, Baburao Patel, Mr. Amiya Chakravarty, Dilip Kumar and Mr. Sunny.

Different people make different faces when they read Filmindia. Here is Nimmi, the little great star, thinking and wondering whether to kiss the man or his magazine. She did neither.

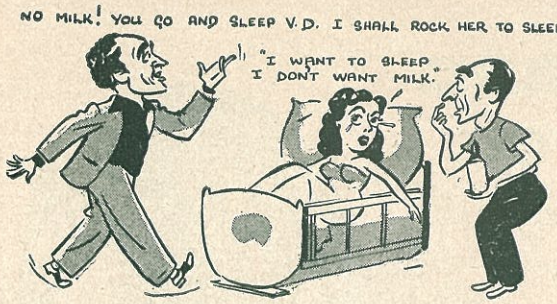
Look at this naughty playboy Dilip Kumar! Look at the face he makes when he reads Filmindia. If that face sticks to him, he will lose his stardom in a day.

Suryakumari, the beauty contestant of the South, thinks that her face provides a better smile than all the smiles provoked by the editor's witty answers. And we always agree with a beautiful woman.



India's President Dr. Rajendra Prasad washed the feet of 200 Sanskrit Pandits with water, put sandal paste on their foreheads, garlanded them, gave them sweets and Rs. 11/- each as "dakshana".
Banaras, November 16, 1952.

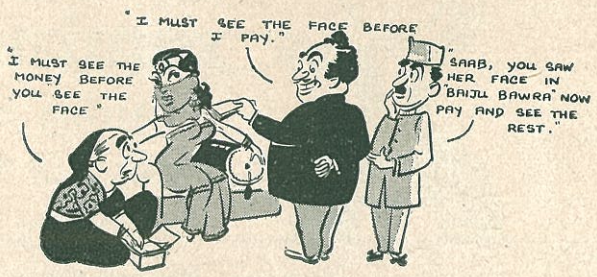
That describing his leading ladies in his long screen career, Ashok Kumar referred to Nalini Jaywant as "child like". Now we know why Hubby V. D. is called the best baby-sitter in India, Nalini being his pet "baby".



That Jaimini Dewan, who promised to throw out Chandulal Shah within 24 hours and himself become the President of the Producers' Association, has now suddenly become quiet and is consulting some astrologer called Bhende about his prospects. We suggest that Jaimini should become a producer first before he runs for the presidentship.

That Khan Sahib Attaullah Khan, Madubala's blue-eyed father, is likely to call a conference of statisticians to determine the ratio between work and cost when he completes his "Sayyad". So far in 12 days' shooting he has got 30 entry and 50 exit shots of characters walking in and out.

That the popularity of our film stars is being exploited by local prostitutes these days who have re-christened themselves as Nargis, Madhubala, Meena etc., to hoodwink sex prowlers of the night. And the pimps fluctuate their prices according to the current market value of the stars. The pseudo Meena Kumari, after "Baiju Bawra's" success, is being quoted at Rs. 100|- for a short interlude of romance.


"I MUST SEE THE FACE BEFORE I PAY."
"I MUST SEE THE MONEY BEFORE YOU SEE THE FACE"
"SAAB, YOU SAW HER FACE IN 'BAIJU BAWRA' NOW PAY AND SEE THE REST."

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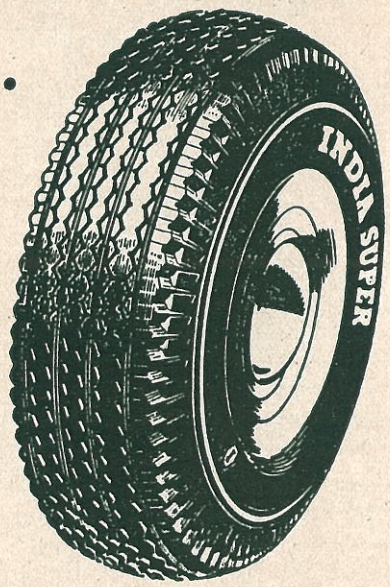
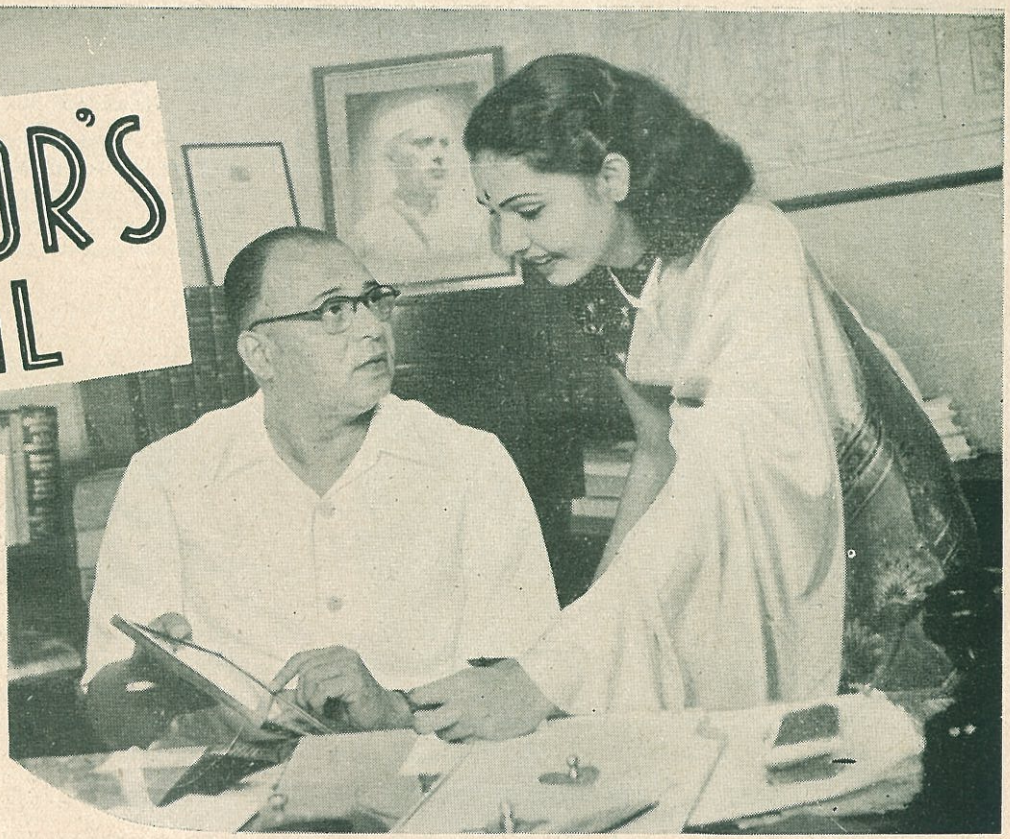


EDITOR'S MAIL



(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

Saying: "O, ho! I am the 'lidar' of the 'delegesun'," Chandulal Shah did not give a chance to Suryakumari to meet any working Editor in America. The South Indian beauty contestant had therefore to come back all the way to India and meet Editor Patel in the office of Filmindia. Here is Editor Patel bragging about his wife as usual and showing Suryakumari a photo of Sushila Rani when she first came to Bombay. Suryakumari is too polite to show that she is bored.

D. D. LAL SRIVASTAVA (Fatehgarh)

I see a beautiful couple enjoying all the blessings of a sweet home inspite of the wife being a leading Communist and the husband a Congressman. How come?

A Congressman is like water that can be temporarily mixed with any colour without losing its fluidity. Look at the Aruna-Asaf Ali combination! What a poem of harmony it is! We must make a million statuettes of these two political and religious poles and distribute them in America with the inscription: "They eat, sleep and live together. Why the hell can't you?"

HERE IS HOLY WEDLOCK OF ASAF AND ARUNA, OF HINDU AND MUSLIM, OF CONGRESS AND COMMUNISM - A NEW SONG FOR AMERICANS TO SING
TAKE IT BACK, NEHRU AND PUT THAT UNDER THE WHITE CAP. HOW TERRIBLE!

MRS. S. SHANTI DEVI (Madras)

How does the penniless heroine of our screen manage to get a sewing machine?

She must have met Sir Shri Ram who manufactures Usha sewing machines and often presents them to needy refugees. He once wanted to give me one and turn me from a journalist into a tailor. I didn't let him ruin my life. If you want the Usha machine, write to Sir Shri Ram at 22 Curzon Road, New Delhi. He has more money than he needs and he can easily afford to give away a hundred machines every year to needy refugees. You can use my name as your recommendation.

Is there untouchability in Pakistan?

The Sunnys don't touch the Shias and the rich don't go near the poor.

In these parts, a woman never tells her husband's name. Can you guess why?

Probably she doesn't want to be pinned down to one man.

P. C. NAIK (Karwar)

Please furnish the name and address of the astrologer who has predicted your life?

No damn astrologer can predict my life. I was born in a village without a watch, in a hut without a roof, in a community without education and in a family without love. Astrologers need seconds and minutes to tell accurate lies.

Have you ever seen a ghost?

I once saw a ghost which a friend, who was with me, identified as my mother. As I had not seen my mother, it might have been the ghost of

His one eye can scare a woman but Pran always believes in a double focus. What a killer's curiosity this man brings into his eyes in "Sanskar", a domestic theme directed by V. M. Vyas for Sun Rise Pictures.

his mother. What is the use of showing the ghost of a mother to an orphan?

Define God?

A definition will turn Him into a man.

D. D. UPPAL (Jullundur)

Who is this Boribunder Buddhi?

That is a Goa Kumari who knows enough Konkani to review Hindustani pictures and more than enough Goanese folk music to judge India's classical music.

MANU G. BHAGAT (Bombay)

What has happened to Gandhiji's shawl?

Maulana Azad is probably using it as a prayer mat.

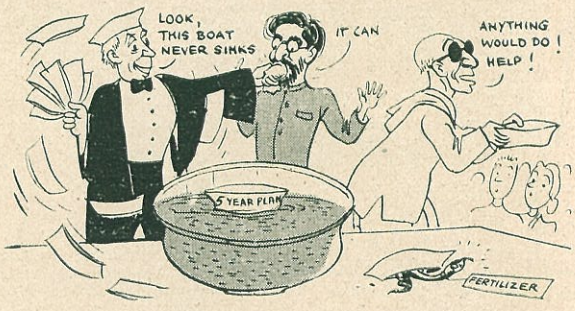
I am disillusioned and have faith neither in life nor work. Kindly say what I should do?

You are talking like a dead Hindu. Be a Muslim and the world will look exciting and colourful.

K. SUBRAYAN (Madras)

Governments are floating loans. On what?

On promises to work miracles! Anything can be promised with the magic white cap which can cover scandals, become a beggar's bowl, look like a boat for ferrying across or be crushed into a ball to gag the mouths of grumblers.



K. D. HINGORANI (Bombay)

Has your intelligence reached its utmost height?

I am still learning. Only the other day Mehboob taught me a new axiom: "Khuda meherban, gadha pahelwan." He illustrates the proverb himself and makes every one around him look like donkeys.

Can you sell a man a Cadillac, when all he can afford is a Chevrolet?

A man who can afford a Chevrolet can always buy a Cadillac on instalments. That is why Chester Bowles is in India.

When does the Maulana feel spiritual weariness?

Next morning, when the spirits evaporate.

Daddy dear, do you carry your 49 years lightly?

How can you carry 217 lbs. lightly? It is a weight on every one around.

Tell me frankly, how long it took you to woo and win your present mate?

Met 15th January 1942—married 27th December 1945! Count the days yourself.

Can you get a hat big enough to fit you?

Any one's cap can fit me. I am not Kishore Sahu to need a special size.

Is Chandulal deeply conscious of his ignorance?

No. That man is suffering from severe ear trouble which needs the sound of his own voice to soothe.

Between you two who broke the ice first?

She did it with her eyes. I put her confusion into words.

Can a girl from a brothel never fall in love?

They do in Japan and marry people of status without being reminded of their past.

A. HAMEED (Hyderabad Dn.)

Since you say you respect Prophet Mohammed you should get a State banquet in Pakistan instead of a State funeral?

They guarantee both—the banquet first and

the funeral afterwards. The reason: Though I respect the Prophet, I expose some of his followers.

MISS RANJANI RAO (Mangalore)

Have your wildest dreams come true?

No! One of them is still in Mangalore.

What does Zafrullah Khan think of you?

Zafrullah is an old pal of mine. He thinks I should be a Muslim and prays for it.

Okay, shoot!

I can't even see the target. You are too far.

MISS SHAKUNTALA T. MOTWANE (Bombay)

Are there any special names for beautiful girls?

Once upon a time only beautiful girls were named Shakuntala but now—.

M. P. MAHENDRA (Hinganghat, M.P.)

Section 509 has been made cognizable in Madhya Pradesh specially for the safety of school and college going girls from the so-called cultured boys. Have the boys acquired this culture from the films?

From the American pictures! In America boys remove the pants of college girls and exhibit the pants as community banners.

PROF. K. S. S. SHARMA (Vijayawada)

If iron safes could talk . . . ?

It will be a lonely tale of money in prison.

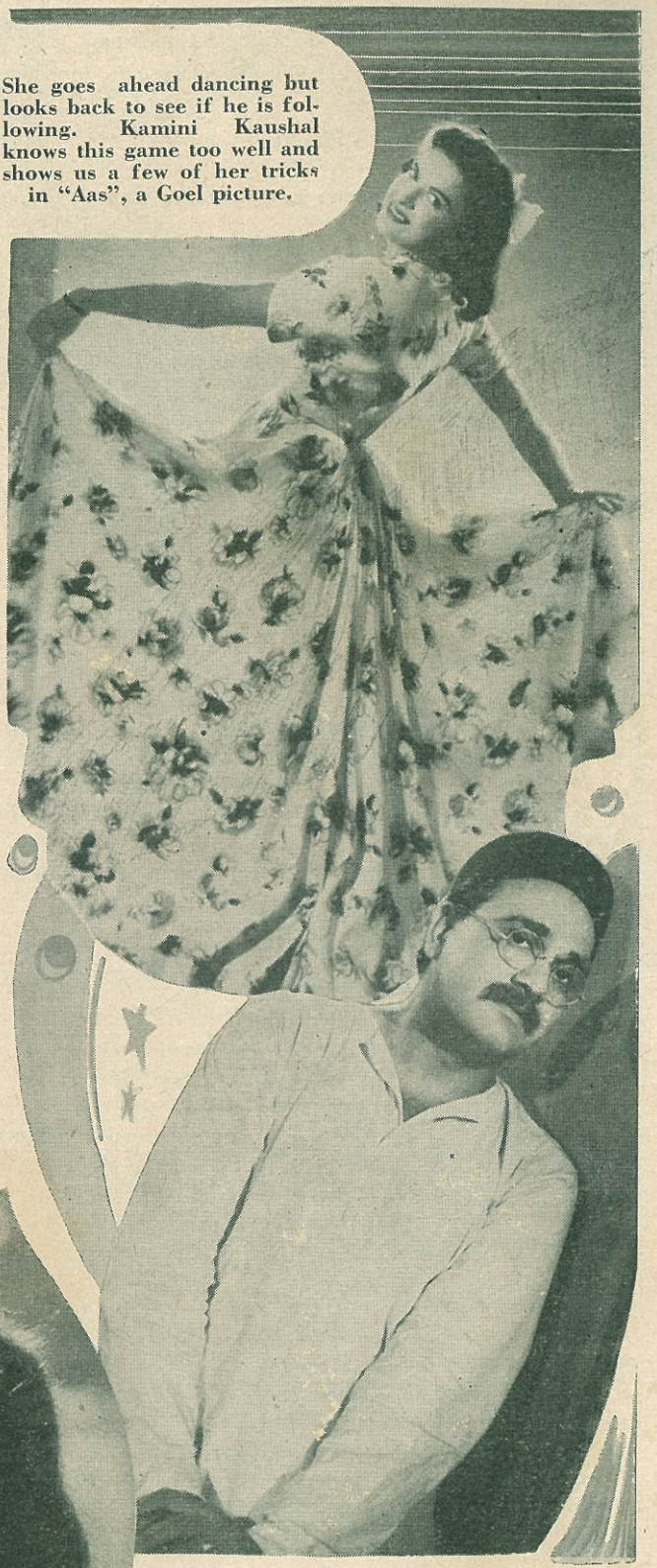
CHANDRA PRASAD K. R. (Guntur)

Is Madhubala dark complexioned?

She is neither fair nor dark but olive! That is lighter than wheat and darker than rice—both from ration shops.

Anxious to keep their hold constantly on their men, women get alarmed when men become thoughtful and indifferent and look away. The guy with a benumbed brain is the best toy for a woman and that is what Kamini Kaushal is trying to make out of Shekhar in "Aas", a social theme produced and directed by Devendra Goel.

She goes ahead dancing but looks back to see if he is following. Kamini Kaushal knows this game too well and shows us a few of her tricks in "Aas", a Goel picture.



Comedy often has a sad and serious face. In this world even those who suffer amuse others. That is precisely what is happening to Om Prakash in "Aas". Let us hope it is not merely piles.

MISS PONS ANIAH (Mercara)

I am sure marriage is a troublesome business. Eh?

It is troublesome because you have to scratch your head also.

What is a reading room in the absence of "filmindia"?

And I thought you were buying your copy! What a sweetheart!

S. RAJGURU (Bombay)

How do you begin your day?

With a toothbrush and end it with a toothbrush. And between the two ends I have a brush with people who show their teeth too often.

Why are foreigners in the habit of painting a black picture of India?

When black men lead "delegesuns" how can you expect a white picture?

Why are all film journals except "filmindia" sheer rags?

They are in the business of publication not in the profession of journalism. A profession has ethics, a business has profits.

If there were no Censor Board?

There would be no sinecure for Clifford Agarwala, no excitement for Mrs. Agarwala and no job for S. A. Iyer. That would be a national calamity.

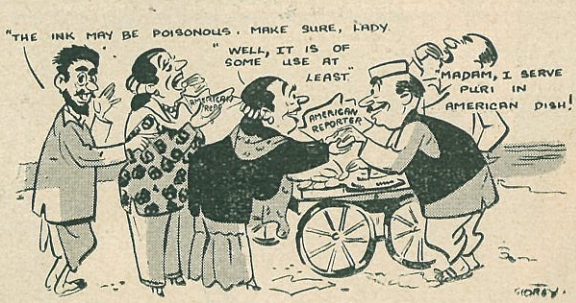
Why was Chandulal wearing black "Sherwani' and a black cap in America?

Matching clothes with skin! That man is a born artist of Jamnagar.

RAJ A. CHHUGANI (Sangli)

What do you find in the "American Reporter"?

Bhel and puri!


"THE INK MAY BE POISONOUS. MAKE SURE, LADY."
"WELL, IT IS OF SOME USE AT LEAST."
MADAM, I SERVE PURI IN AMERICAN DISH!
AMERICAN REPORTER

PREM CHANDRA SINHA (Patna)

Do you send any presents to our leaders on the eve of their birth anniversaries?

I am reserving all my resources for their death anniversaries. The longer these guys live the more people they will torture and kill.

Has life ceased to be meaningful to Miss Gohar?

It still has some meaning the way she can be smuggled with a phoney delegation.

G. B. CHORE (Nagpur)

How many of the film actresses allow you to put your hand on their shoulders?

From little Tabassum to the late Jaddan Bai, I have kissed almost every one with affection. I am an elder of the industry and my touch has neither smell nor design.

M. A. KRISHNAMURTHY (Howrah)

If a wife belongs to many social organizations, what does it indicate?

That her bed at home has become chilly and the woman likes to go out for sunbathing.

"HOW'S SOCIAL WORK? HOW IS YOUR DEAR HUSBAND?"
"YOU ARE LIKE THE SUN. IT IS WARM AND NICE HERE."
"HUSBAND HAS GOT COLD. IT IS CHILLY AT HOME."

Do you worship the rising sun?

We have no rising suns in India. The shining sun is 64 and that is near enough the Western horizon.

WILFRED DODWELL (Singapore)

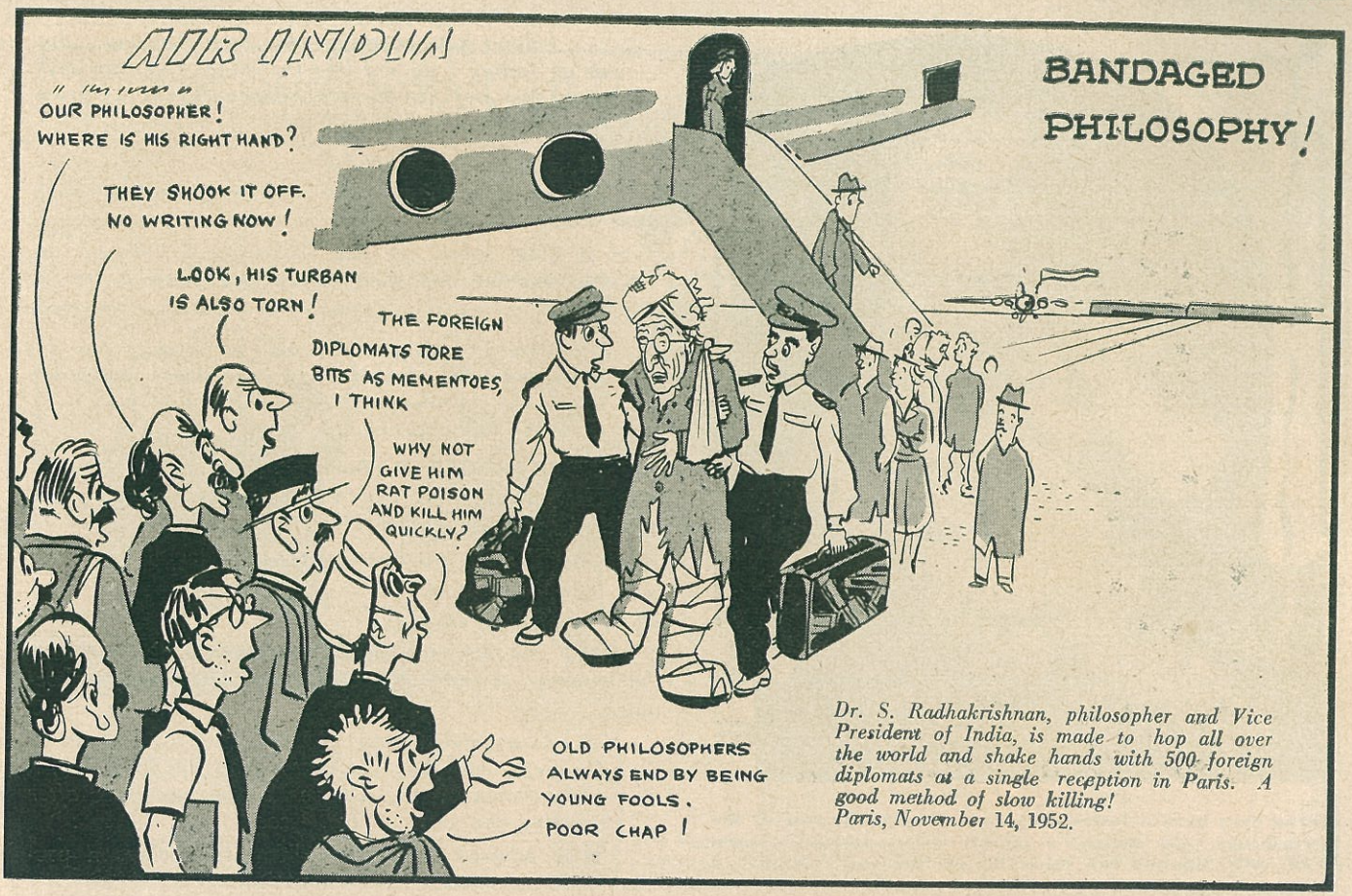
The United Nations badly needs your services for a short time. Would you be able to spare it?

The U.N.O. needs tall talkers, not fast workers. I am a labour organization man.

Do you sympathize with the ex-ruler of Egypt?

I wonder why he is not tried and hanged yet. Men who live on the blood of the people should get short shrift.

Through sun and rain, a mother never forges her son. Watch Lalita Pawar and Shahu Modak play mother and son in "Bhakta Puran" directed by Dhirubhai Desai.


AIR INDIA
BANDAGED PHILOSOPHY!
OUR PHILOSOPHER! WHERE IS HIS RIGHT HAND?
THEY SHOOK IT OFF. NO WRITING NOW!
LOOK, HIS TURBAN IS ALSO TORN!
THE FOREIGN DIPLOMATS TORE BITS AS MEMENTOES, I THINK
WHY NOT GIVE HIM RAT POISON AND KILL HIM QUICKLY?
OLD PHILOSOPHERS ALWAYS END BY BEING YOUNG FOOLS. POOR CHAP!

Dr. S. Radhakrishnan, philosopher and Vice President of India, is made to hop all over the world and shake hands with 500 foreign diplomats at a single reception in Paris. A good method of slow killing!
Paris, November 14, 1952.

A. ZACHARIAH (Trivandrum)

What is the difference between the Christian Cross and the Muslim Crescent?

Both are symbols of missionary zeal and intolerance for other religions. One preaches love and the other preaches peace but both the doves of love and peace believe in converting others by force or persuasion and in pursuit of this ambition of love and peace both the doves have often found themselves opposite each other in battle dress.

RICHARD, I WANT TO KILL YOU AND SPREAD PEACE
SALADIN, I WANT TO CONQUER YOU AND SPREAD CHRISTIAN LOVE
DOVES OF LOVE AND PEACE! THEY WANT TO KILL AND CONQUER?
SHH! JEWS SHOULD NOT THINK SO LOUDLY

To me, you seem to be a fine flower of a soul in agony. Well, is it a sign of greatness?

If that is the evidence of greatness then there are millions in this poor country with their souls in torment and stomachs in ferment.

If Travancore turns red?

The green leaves of the palm trees will stare with envy at the golden colour of their fruit and turn an estate of nature into a state of man.

THAKUR T. ADVANI (Bombay)

I am proud I have shaken hands with you Sir?

It is a cleaner hand than Nehru's. It hasn't the blood of partition on it.

How much does a decent prostitute charge per night?

I don't know. But Butani, the Metro manager, might tell you. He often takes visiting Americans around those quarters. It is one of the duties an M.G.M. man has to do, I suppose, in entertaining guests from home.

From your photographs which appeared in the October issue, your face looks extremely worried and thoughtful. Tell me, oh king of humorists, what is that which troubles you so much?

By building "Girnar", I have stirred up a nest of hornets and even old friends have become new enemies. They envy the ship in port but never think of the storms it has passed through. It is a funny world. If you fail they mock at you; if you succeed they hate you.

Should Sindhis now leave Bombay and go to Gandhidham?

Why? No one has started chasing them. They have brought some colour to this city of white dhoties.

Allah Baksh, father of the film actress Meena

Those eyes have a bedroom look and with the rest of the furnishings, she makes a picture of dangerous design. Well, only Shammi can solve this problem in "Sangdil", a love tale produced and directed by R. C. Talwar for Talwar Films Ltd.

Kumari, recently fed a number of beggars of Bhendi Bazaar to celebrate Meena's successful portrayal in "Baiju Bawra". Do you know what kind of beggars did this father feed in Bhendi Bazaar?

Muslim beggars! Do you expect him to feed Hindu beggars in Girgaum with the money taken from a Brahmin producer?

"When I see a child not properly fed or clothed, I feel it a shame on me as the Prime Minister", said Pandit Nehru while touring Rayalaseema recently. Any comment?

Mere words which die before they are heard.

Dahyabhai is not heard of nowadays, sir?

His 'phader' died. He has not got over it yet.

If you were asked to name the greatest fool on earth, on whom would your eminent choice fall?

On myself! Can you imagine a greater fool than me to waste thirty good years of my life in an industry peopled by chronic rotters?

Who gave the title of "Khan Saheb" to Attaullah Khan?

Every cranky Pathan is a "Khan Saheb" in Bombay. Every sensible one is a "Lala"!

Why is Nargis so scared of Dilip?

Dilip thinks she is not sure of herself. I think she is scared of Raj.

ABDOOL JALIL AHMADI (Port Louis, Mauritius.)

Why do you hate Pakistan?

I don't hate anything—not even Pakistan. But as an Indian I do not like the things Pakistan says about us and the threats Pakistan gives us from time to time.

N. N. CHOUDHURI (Delhi)

Please let us have your comments on the 'Five Year Plan'.

The "plan" is fast becoming a "design" to beg, borrow and steal money and waste it.

What is 'cultural music'?

That is cheap music sold at high prices of admission for doubtful or charitable purposes under the patronage of a senile Congressman or a desexed Congresswoman.

ARVIND D. DANDEKAR (Bombay)

How would you like Vir Savarkar becoming the Defence Minister of Bharat?

The old warrior is too old now to fight new battles.

G. C. AGARWAL (Ajmer)

Any improvement in any of the members of the "delegation" to the U.S.A. after their visit to the Yankee-land?

Chandulal is too old to improve. Some of the rest were too young to grow in four weeks. Only David seems to have become ambitious after meeting the Jews of Hollywood.

Who advised Lata Mangeshkar to become a producer?

She must lose the money she has made. Mustn't she? Money is not necessarily an evidence of wisdom.

G. KRISHNAMURTY (Bangalore)

How did the Hollywood stars like the presence of Raj Kapoor and Chandulal Shah?

They enjoyed the burlesque. Americans like anything funny.

JIYA BEQRAR HAI, CHHAI BAHAR HAI
AJA MORE BALAMA
TERA INTEZAR HAI
THAT NEGRO DANCES WONDERFULLY, CAPRA
THAT'S A BLACK INDIAN, MISS GARSON

V. V. CHITRASEN (Bombay)

Are Nargis and Suraiya practical?

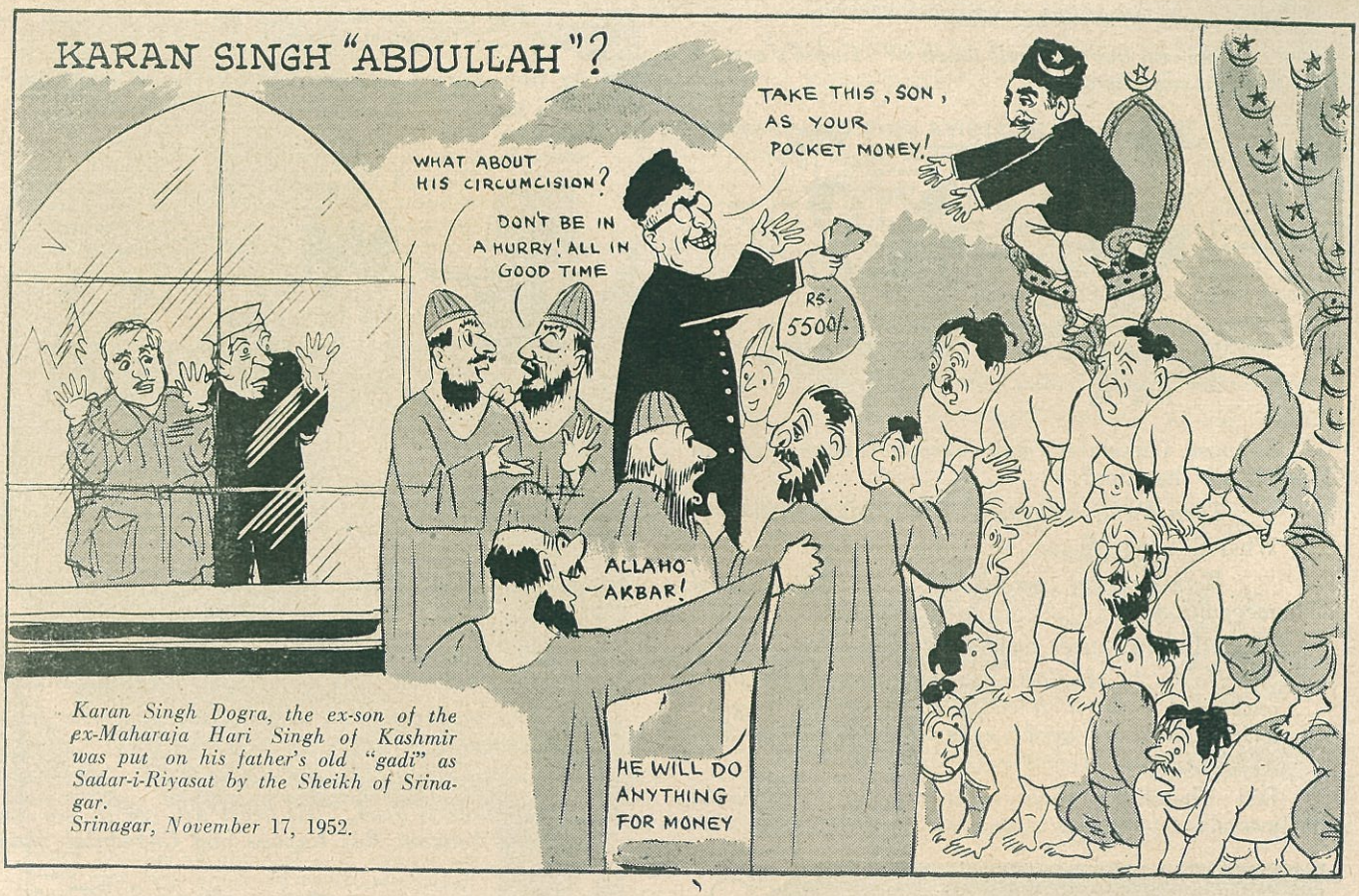
Suraiya is, Nargis is not. Nargis is heading for the sea opposite her house.

What is the outcome of a Hindu-Muslim marriage?

A Muslim! It can never be otherwise.

What is Krishna Menon doing nowadays?

He is chaperoning Vijaylakshmi Pandit in New York.


KARAN SINGH "ABDULLAH"?
WHAT ABOUT HIS CIRCUMCISION?
DON'T BE IN A HURRY! ALL IN GOOD TIME
TAKE THIS, SON, AS YOUR POCKET MONEY!
RS. 5500/-
ALLAHO AKBAR!
HE WILL DO ANYTHING FOR MONEY

Karan Singh Dogra, the ex-son of the ex-Maharaja Hari Singh of Kashmir was put on his father's old "gadi" as Sadar-i-Riyasat by the Sheikh of Srinagar.
Srinagar, November 17, 1952.

Rajaji said at a City Council election meeting that "a vote for a Muslim or a minority candidate was a vote for Nehru's religion of secularism." Any comment?

He told the truth but in what tone? With Rajaji the tone is as important as the words.

What happens when a Muslim in India has a bad dream?

He flies to Karachi shouting "Jehad", "Jehad" and then his Begum demands her "Mehr" from us.

Why has Balraj Sahani a vacant look?

He has not spotted his capitalist yet for the day of reckoning. Balraj is a Communist.

Do the people of India deserve the present leaders?

They have no choice. Father left them behind and junk collecting was Father's hobby.

Have the poor to contribute anything to the Five Year Plan?

Their credulity and prayers!

Kishore Sahu's outstanding virtue?

Self-deception! He convinces himself first and then proceeds to intrude on others. That is the secret of good acting.

MRS. RAJANI DEVI (Bombay)

Who is Frank Capra?

An American film director who wined and dined with wrong people in India and then invited some wrong people to America and provided the Americans with an Indian burlesque.

Did the Yankees like Bina Rai?

No! They liked Suryakumari, the South Indian Jennifer Jones.

How do you catch the glimpse of a female heart?

You have to screen it in bed.

SURESH RELE (Bombay)

What does a prostitute expect to find in a temple?

God dressed as a pimp to bring more prosperity to her bed.

What impressed Chandulal Shah most in America?

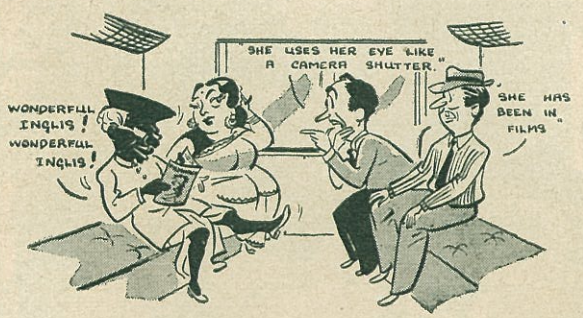
The curves of Greer Garson.

Does Pandit Nehru dislike faqirs?

How can he dislike Maulana's "duaa" distributors?

Why can't Miss Gohar wink?

She can but who will touch it? Cupid's arrows have no whiskers.



Suppose Chandulal Shah takes a vow to speak in English all the time?

Then Hindi will have to be made compulsory.

What did the beggars get from freedom?

With begging nationalized, they got national recognition.

Anglo-Indian nurses make very good wives. True?

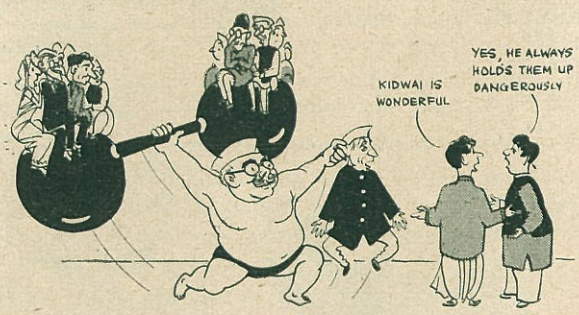
No! An Anglo-Indian girl who has worked once and enjoyed freedom rarely makes a good wife. Marriage needs a certain amount of submissiveness to become successful.

Did Chandulal Shah observe table manners in Hollywood?

The noise he made with his soup prepared the producers for his "Inglis" speech.

Is Rafi Ahmed Kidwai a heavy weight champion?

He is the world's champion weight lifter.



Do you still admire Miss Gohar?

I always admire people who suffer fools with a smile.

How did Akhtar Hussein enjoy his foreign tour?

Chandulal says: "I kept him in his place". I don't know what that means.

How does Sardar Chandulal Shah judge his worth?

By the amount he can borrow in a year from his friends.

Where is Akhtar Hussein's heart?

Akhtar is dead. His heart was cut in two and divided between Raj Kapoor and Chandulal Shah.

BUT MUSICAL!
"IT IS TOUGH," LIKE JADDANBAI.
"OH, AKHTAR, MY BROTHER, WHERE IS YOUR HEART?"
YOUR RAJ ATE HALF AND THE SILVER FOX ATE THE OTHER HALF!

Nina Maker may be new to the screen but she seems to be old enough at Eve's game of giving us a look with a meaning and perhaps a design. She has just made her debut in "Annadata" by Omar Khayyam Films and the way she cocks her eyes, filmgoers would be soon collecting broken pieces of their hearts.

S. V. K. CHAUHAN (Delhi)

Why is Nargis losing her figure and charm?

That is why she has written an open letter to Pandit Nehru to attract attention. As long as a woman has figure and charm her letters are always sealed.

GIRIJA SANKAR NANDA (Sambalpur)

I want to become a Mahatma. What is your advice?

Go ahead, there is a yawning vacancy.

Last night I saw Nimmi in my dream?

That is a wrong dream for a would-be Mahatma. Be careful otherwise you will end by being Jaya Prakash Narayan.

M. Y. SONALKAR (Bombay)

What happens when Kishore Sahu remembers his past?

He changes his sex. His past is spelt Snehaprabha Pradhan.

Is Jaimini Dewan an ambitious guy?

Ambitious without purpose!

Which is the cheapest commodity in Bombay today?

Illicit liquor! It is cheaper than rice.

KULDIP KRISHEN KHULLAR (Jullundur)

Asha Mathur, I believe, believes in morality?

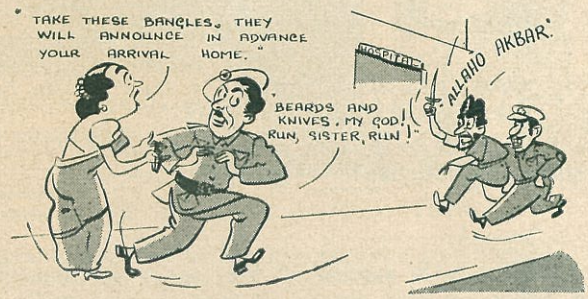
Absolutely! She doesn't eat bananas and doesn't even look at sapotas.

What are India's designs on Nepal?

India is not manly enough to have designs on any one. We are a neutrality nation with only paper plans.

Why are women being enlisted in the Indian Army?

Probably to supply bangles to the soldiers when necessary.



Have you got anything to say about our new postage stamps?

The latest Indian stamps are stupid. They are too big and disproportionate to be nice or econo-

At bay but with the full armoury on show, Kamini Kaushal attracts attention in "Shahenshah", a picture of G. R. Productions.

Every heroine of the bed is a mother at heart and man needs the mother oftener than the sweetheart. Watch Ranjan and Kamini Kaushal in "Shahenshah".

It is a woman's triumph to see a man on his knees. Kamini Kaushal seems to be amused at Ranjan in "Shahenshah", directed by Amiya Chakravarty and produced by G. P. Sippy and R. H. Hiranandani.

mical. The man who designed them must be an idiot and the man who accepted the designs must be a greater one.

SUBASH J. RELE (Bombay)

Do you walk in sleep?

No! My wife is a light sleeper.

" YOU SHOULDN'T WALK IN YOUR SLEEP, BABS. YOU'LL DISTURB THE GUESTS "
" I AM ONLY TIPTOEING TO THE BATHROOM. I HOPE THE GUESTS WON'T MIND THAT."

What would you do if you go to Goa?

I would invest eleven rupees in a bottle of whisky and abuse Morarji. I can't do that in dry Bombay with my senses intact.

Did you ever visit the place called "Tower of Silence" in Bombay?

Aren't some of the living Parsis annoying enough?

What will happen if film songs are banned by A. I. R.?

The ban will create a thirst for new music and perhaps better one.

Is "Dreamland" burglar proof?

Absolutely! There is only Miss Gohar to steal. Nothing else!

When are old men out of breath?

When the track is fresh and the run is long.

Suppose you and Suraiya were the only people left on this earth, what would you do?

I would persuade Suraiya to forget Gregory Peck.

Do you think Rafi Kidwai is polite?

A man who arrives 80 minutes late at a meeting with a smile on his face is at once rude and shameless.

One Ali Bahadur Khan writes in Delhi's "Message" that "Islam is the religion of all people and all times." Any comment?

What else do you expect a man with that name to write?

May I know what is your definition of a spinster?

A spinster is an oldster who missed the youngsters' bus and became a roadster.

What is that which Anglo-Indian girls have and Maharashtrian girls lack?

Anglo-Indian girls have colour while the Maharashtrian ones have culture. Colour attracts while culture bores.

Imagine you chasing a nurse?

It should be the other way because I am the professional patient.

Motherhood takes away the glint from the eyes and makes their arrows blunt and harmless. The versatile ariste that she is, Kamini Kaushal tries to forget the event but the camera is a painful reminder. But let us see how well does art disguise nature in "Shahenshah", a costume picture of G. R. Productions directed by Amiya Chakravarty.

Why are some girls reluctant to marry?

Every wise girl must be reluctant to make the biggest mistake of her life.

What form of kissing is biting?

Typically human form because even dogs lick whilst kissing and so do many other animals.

What is extraordinary about Goa?

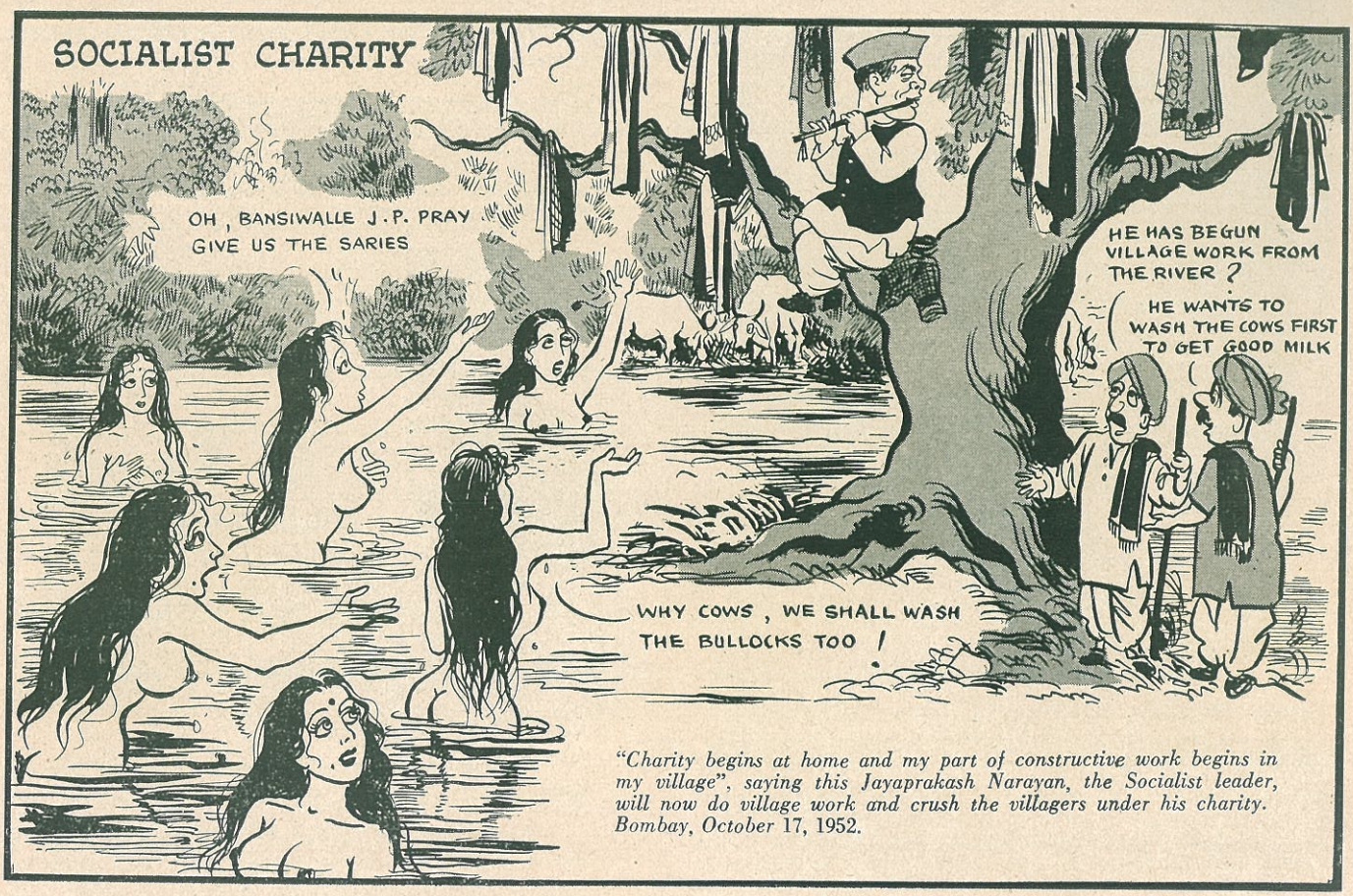
A bottle of Scotch whisky costs only Rs. 11/- in Goa.

What do adopted sisters possess?

Sex-appeal and a refusal where the 'brother' is concerned. They wouldn't be adopted otherwise. An adopted sister is usually a symbol of a man's frustration.

Was Chandulal Shah popular in America?

The press shunned him.


SOCIALIST CHARITY
OH, BANSIWALLE J.P. PRAY GIVE US THE SARIES
HE HAS BEGUN VILLAGE WORK FROM THE RIVER ?
HE WANTS TO WASH THE COWS FIRST TO GET GOOD MILK
WHY COWS, WE SHALL WASH THE BULLOCKS TOO !

"Charity begins at home and my part of constructive work begins in my village", saying this Jayaprakash Narayan, the Socialist leader, will now do village work and crush the villagers under his charity. Bombay, October 17, 1952.

What will happen if Sardar Chandulal Shah starts talking sense?

Miss Gohar, his virgin partner, will marry the first man she meets and escape.

When do some Anglo Indian girls sleep-walk?

When there is a new ballroom dress to be paid for.

How is social life in Madras?

There is no social life in Madras. There is only mythological life.

Is Prithviraj Kapoor in debts?

With his "jholi" travelling all over India?

What is the greatest achievement of Maganlal Dresswalla?

Nimmi in "Aan"! He deceived even Errol Flynn.

What is your political forecast about Chintaman Deshmukh?

He will soon get disgusted, if he is not already, and retire. That man is too clean to be a politician.

Is Bombay proud of Morarji?

Yes, he will have the largest funeral any man ever had in recent memory.

How do film actresses feel when they see Miss Gohar?

They run away from men who wish to become partners in production.

How could you manage to remain honest for so many years?

I stopped pursuing honesty as a virtue and turned it into a profession. And it paid handsome dividends.

What will happen to race horses after 1953?

They will be there. Race horses have longer life than Morarji Desai.

Why don't the Indians call their wives as "darling"?

The Punjabis in Bombay do and look like fools. And their wives return the abuse.

Why is the price of wisdom increasing day by day?

It has been Rs. 3|- for over two years now.

Does Nargis love cradles?

This one is a rare combination of sharp features, sharp tongue and sharp wits. But she is not a sharper. She has an edge that shaves but doesn't cut. Nadira is a fine actress and we hope she gives another good performance in "Akash", a social theme produced by K. A. Abbas and directed by Manmohan Sabir for Manmohan Films.

She does but every time she tries to build one Raj breaks it. That boy is like Mahmood of Ghazni —breaking other people's idols.

Do girls confuse you?

Sometimes, when they kick off a good job and marry a doubtful man. A wise woman never trades in a good boss for a bad husband.

Is banning of cow slaughter impossible?

You can't ban the food of 40 millions in a secular state.

Are you fond of chillies?

Yes, but chillies don't like me.

What are your ideas about wife-beating in India?

A very wholesome practice! It should be nationalized.

What happens when a prostitute dies?

If young, the pimps weep; if old, the grocers curse.

What are the spots famous for petting?

The neck and the waist! Other spots are notorious.

What is the effect of bluffing on women?

Bluffing has the same effect on women as truth has on men.

They say Raj Kapoor has fallen in love with himself?

That is how the profession of acting always begins. The Kapoors are all mirror masons.

Why doesn't Nargis marry?

She had better do that before we annex Goa.

What happened to Joachim Alva?

Nehru has not smiled on him yet and nothing has happened. Joachim should have been made at least a sub-assistant Deputy Minister if there is a post like that. He is better than many ministers.

What is that which Vijaylakshmi Pandit has and Krishna Hutheesingh lacks?

Krishna has what Vijaylakshmi lost. Krishna's pride is Nehru's prejudice.

Has Clifford Agarwala any aim in life?

Four thousand rupees a month! That is a damn good aim to have.

PIERCED THE PRODUCER AND HIT THE BULL'S-EYE! WONDERFUL CLIFF!
THAT IS CENSORSHIP, MY DEAR! YOU HAVE TO AIM THROUGH OBSTACLES
RS. 4000/- EVERY MONTH
PRODUCER

Isn't Prem Nath cleverer than Raj Kapoor?

Raj is the kernel in Prem Nath's cocoanut.

Can you give me one good reason against embracing?

Rajkumari Amrit Kaur!

You have faith in K. A. Abbas, haven't you?

I won't trust anyone else with "filmindia".

Who has got more brains: S. S. Vasan or Baburao Patel?

In their pursuit of peace and democracy, the Americans elected General "Ike" Eisenhower as their next President. Washington, November 5, 1952.

S. S. Vasan! He fools millions and makes millions.

Had Sheikh Abdullah been born a Hindu?

He would have lost the right to embrace Nehru.

What is the latest news from Hollywood?

They are at Frank Capra's throat for bringing out the wrong people to Hollywood.

What is the secret behind Chester Bowles' popularity in India?

He is Father Christmas—the man who disguises his face and comes down the chimney with surprise gifts.

What do Anglo-Indian girls do in idle hours?

They dream of a husband, a home, children, poultry and what not but in their active hours after dusk they allow a motor car to run over their dreams.

Can you give one good reason against kissing?

Lipstick! It spoils the handkerchief and makes even an angelic wife quarrelsome.

Is Morarji fond of our film actresses?

He must be the way he grins in their company.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

Say something nice about my husband Mr. T. A. Ramanathan?

He is a good typist if only he would double-space his lines. The rest of the nice things you should know.

What do French use moonlight for?

Quite a few use it as a free nightdress.

Has Asha Mathur a future?

No! Publicity is not talent.

Suppose Ismat Chughtai divorces Lateef and marries a chauffeur?

Ismat's chauffeur in the picture had better taste.

Give me the address of H. L. Sethi of Poona?

2, Bombay Road, Shivaji Nagar, Poona.

Can money buy health?

Then Birla would be Samson.

To what party does your wife belong?

The Nehru Party! I am in the opposite camp though both of us belong to the Congress. It is a party within a party.

My father-in-law says that he (T. K. Ayyavadhyar)

wants to see you at "Girnar" before he leaves this world. Any comments?

Ask your husband to send him a return ticket with ten rupees a day for board and lodging.

R. RUPENDER RAO (Hyderabad Dn.)

Define a Pakistani?

A Pakistani is a Muslim who lives in India and dreams of Pakistan.

Do you see nobody without an appointment?

That is right. I like to receive my visitors properly and be polite to them. To be polite one must have free time. I don't like parachute visitors who drop on me without a warning. These people have to go back. Indians are a very selfish and arrogant people. They intrude on others without a warning, without even an apology. I don't encourage this bad habit in my friends and visitors and I have to maintain two rude Gorkha watchmen to drive this lesson home. I see over 50 visitors a month by previous appointment. That is more time than I can spare as a working journalist.

SUBASH J. RELE (Bombay)

Can we speak to the statues?

Don't the old Parsis near the Churchgate well do that?

MISS T. R. JAYALAKSHMI (Tiruchirapalli)

Between two young beautiful women you look so normal and business like!

I cannot escape my lot. I have a naughty Venus in my horoscope which tantalizes me with beautiful and artistic environment. You don't know how I have suffered all these years.

A. R. RAJAN (Bombay)

If Morarji is kidnapped?

His police folks will be the first ones to condone the crime so long as Morarji does not turn up again.

Are your friends reliable?

Yes, as long as I do not test their loyalty.

S. Z. EDROOS (Bombay)

How is G. L. Mehta qualified to be our ambassador in America?

Scholar, economist and gentleman with a plain homely wife—all disqualifications. I don't know how he jumped over the last hurdle when Nehru inspected him.

When does a film star need her husband?

When she has to throw out a gate-crasher.

"OH, DARLING, THROW THIS MAN OUT. HE WANTS TO RAPE ME, DARLING"
"WHO WANTS YOU? I WANT MONEY! DARLING GONE TO EXTRA GIRL. SHELL OUT QUICK!
STORY.

Why is Homi Modi without an assignment?

You can't expect an intelligent man like Homi Modi to be doing stupid jobs all his life. There must be some limit to the present white-capped patriotism. Let the poor chap do some useful work for the Tatas.

How old is Rajkumari Amrit Kaur?

In what days did Snow White live?

K. A. K. AYYANGAR (Madras)

Is Kishore Sahu fond of French girls?

Only on post cards!

Why people offer incense to God?

So that God may not smell the foul odour of selfishness in prayer.

MRS. AMUL KRISHNAN (Madras)

Do you think that with community projects a renaissance has begun in villages?

The very first project at Alipore, near Delhi, launched by Pandit Nehru and Chester Bowles in the midst of newscameramen, seems to have failed already and the villagers are disgusted.

LATCHMI (Nandikotkur)

Am I not fortunate in seeing Nehru when he came to Rayalaseema recently!

So you got the "darshan". Pack your things and get ready now to go to the other world.

E. R. S. VASAN (Secunderabad)

Can a poor boy get rich by getting under a rich girl's car?

Only in motion pictures! In real life, the boy usually reaches a hospital if he misses heaven.

S. A. AMAR (Bombay)

If you had a wife like Kuldip Kaur?

I would have become Uday Shanker.

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MINNIE, GIVE ME 6 TO 1 LIRA MALT
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I SHALL ASK MY PARTY AND CONFIRM . WAIT A MINUTE
RS. 200/- 8 TO 1 PARA DAY
2 TO 1 LUCKY STAR THOUSAND RUPEES?
NO ! EVENS! ANY AMOUNT!

The Morarji Ministry stopped bookmakers from operating on the race course and compelled bookmakers to add sex-appeal to their trade and infest the whole race course now.
Bombay, November 18, 1952

M. R. VASWANI (Bombay)

What will happen when Sushila Rani dies?

There won't be an earthquake. There are many Sushilas and Baburaos dying every day in Rayalaseema. We don't belong to the Nehru family to turn even death into a birthday event.

SHIW N. VASWANI (Accra, Africa)

Do you believe that Americans had indulged in germ warfare in Korea?

Yes! But the Koreans are lucky in meeting with a quick death. In India the Hollywood bacteria is not only slowly killing us but also destroying all our culture and traditions.

M. ANNAMALAI (Papanasam)

What is your morning hobby?

Searching through three newspapers, "Times of India", "Free Press" and "National Standard", to get one complete item of news.

What is Baby Tabassum doing nowadays?

She is working for her parents.

K. A. SUBRAMANYAM (Poona)

What is your loss on account of the ban on "filmindia" in Pakistan?

No loss! There is a slight gain on the other hand because my agent takes more copies as he sells them at a tremendous profit. It is like Prohibition. People drink more and pay more for their drink when you stop them from drinking.

JAGDISH G. SAMBRANI (Dharwar)

Didn't you invite Raj Kapoor to the Wastu Shanti of "Girnar"?

I did but he didn't come because he had once told me that he would like to buy the place if and when it is auctioned.

K. G. MATHUR (New Delhi)

What pleasure did Truman get on meeting Miss Gohar recently?

After meeting Kumari Gohar, he was pleased to discover that India has given up child marriages with a vengeance.

THAKOR C. THAKER (Ahmedabad)

Who is the originator of nudism?

God! He sends us into this world without even a fig leaf.

Santoshi is declared an insolvent. Wonder, where did all his money go?

We don't wonder! We know!

B. R. DATTA (Burla, Orissa)

The Nawab of Bhopal took five years in deciding whether he should remain in India or go to Pakistan. What a pity!

He took five years to take things to Pakistan. Indians need some self-pity for the treasures they lost.

DHAMO K. BUTANI (Pusa)

I am not able to get a copy of "filmindia" in this part of North Bihar. To get a filmindia I have to travel at least 100 miles across the Ganges and buy my copy from Patna. Is there no remedy for all this?

If the postman goes there, you can become a subscriber.

Have you ever been shot through the eyes of an Anglo-Indian girl?

And how? Half my life I have been nursing a bleeding heart.

I like your cartoons very much. Would you please publish the photo of your cartoonist?

That would be one cartoon you would not like.

K. G. MATHUR (New Delhi)

What is Allah?

That is the Muslim version of Bhagwan. They named God differently and started different quarrels.

When does Kishore Sahu weep?

When his wife threatens to go to Naini Tal, her father's home.

BAGH SINGH CHOWDHARY (Jodhpur)

How is it that Pakistan has not yet completed her Constitution?

You don't need a Constitution for banditry.

K. JAYARATHINAM (Madras)

What should be the most important quality of the husband of an actress?

He should be born a pimp. Pimps have a mind that doesn't hurt the conscience.

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MOHANSINGH S. (Bombay)

How can the finances of the State of Bombay be put on a sound footing?

Sack the Waster and fill up the old casks!

Are you in favour of military coups?

Don't they yield quick results?

What stands in good stead in a woman's life—beauty or brains?

Beauty! Man supplies the brains.

MRS. SAVITRI DEVI (Kanpur)

Is "Girnar" the supreme end of your ambitions?

No! There is still "Kailash" the last sanctuary of dead Hindu bones.

You are the only man to have praised Shantaram's "Parchhain"?

My honest opinion seems to have become a misfortune. Shantaram thinks that I am trying to flirt with him.

Does your "Girnar" attract tourists?

Tourists? I get pilgrims these days. People are still impressed by mausoleums and monuments.

H. M. KASKAR (Cape Town)

Do you consider New York as the most fascinating sight of America?

Yes, it is both fascinating and frightening. Chandulal Shah described it as "Hie" (high), "hij" (huge), "bik" (big) and "braad" (broad). And after Chandulal's description the Americans looked at New York once again.

G. V. BHARATA RAJARAO (Madanapalle)

Is S. K. Patil the coming man of India?

He has been coming a long time. If he doesn't arrive soon, he will have to go back to Malwan. Patil is the only antidote to Morarji.

CHANDRA KAMAL AGARWAL (Seoni)

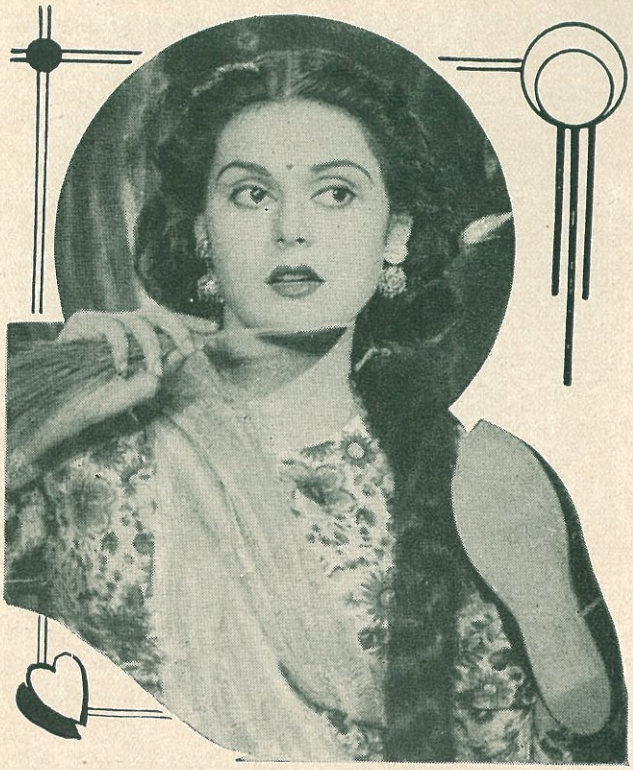
Had Krishna Kapoor accompanied Raj in his recent American tour as Bina did with Prem Nath?

Krishna hasn't the luck. She seems to be the traditional Hindu wife on the shelf.

G. L. CHANDIRAMANI (Bangalore)

Do you approve of intelligent plagiarism? Can it improve film production in India?

Anything good in the world is worth copying but decency demands that the source of inspiration should be acknowledged.



When this woman thinks you don't know whether she is going to multiply currency notes or chase some one out of her sight. Kuldip Kaur has already got a shoe in her hand and we wonder how she has used it in "Tara", a social story produced and directed by R. D. Pareenja.

SHRIPAD D. MULGAONKAR (Poona)

Have you no good word for "Community Project"?

The present "Community Project" is like a Hollywood setting on an outdoor location. When the set is removed, only a lot of litter will be left for our poor villagers.

MOHANSINGH S. (Bombay)

Having had, I believe, quite a good lot to do with racing, what would be your advice to a young man who is fascinated by it?

You can't expect a rupee to stick to a fast running hindquarter. Can you?

PRITHVI SINGH VERMA (New Delhi)

Do you like dames with open minds?

Minds?

KRIPA SHANKAR MATHUR (Delhi)

Whom does Morarji worship: Nehru or God?

What has God to do with politics and politi-

cians? Besides, God cannot help when an election goes wrong. But Nehru can.

BAL KRISHAN (Simla)

What is frustration?

Reading Nehru's speech every morning!

What is our friend Harindranath Chattopadhyaya doing in the Parliament?

Making verses! That man lends rhythm to his sense and makes it sound like nonsense and thus manages to remain popular inspite of being a Communist.

B. M. VASAIKAR (Bombay)

Who is a stern Congressman: Mr. S. K. Patil, or Mr. Morarji Desai?

Both of them are not Congressmen! Patil is too intelligent to be a Congressman while Morarji is too stupid to be called one.

What do you say about the strikes that take place in Bombay one after the other?

They are certificates of merit given to the Morarji Ministry.

Who will supply the material for our Five-Year Plan?

Nehru! All we need is talk.

Why didn't Dr. Ambedkar criticize the Indian Government abroad?

Ambedkar has not been a Congressman to turn round and stab. He is a patriot and a clean fighter.

N. M. DIXIT (Bijapur)

If Rajaji were the Prime Minister of India?

India would become a crossword puzzle.

What are all the Muslim League papers doing now in India?

Testing the secularity of our State by doing communal propaganda.

Say something about Dr. N. B. Khare?

He is a clown who has stopped amusing.

What did Mr. Nehru give to the hungry people of Rayalaseema?

His "darshan"! What more do those hungry beggars want? Having seen the great Nehru, they can now go to hell or heaven peacefully.

K. G. MATHUR (New Delhi)

What would you do if chased by a girl?

I would run into my bedroom and won't close the door. The smell of a bedroom stops many a dame from pursuing her game.

NASEEM AKHTER (Mombasa, E. Africa)

What is your opinion about director Mehboob?

A clever man who calls himself a donkey and makes intelligent people round him work for him.

DERRICK BAILEY (Meerut)

Tell me some of the places where we can see the ancient Indian architecture?

Try Madura and Rameshwaram! There are many temples in these two places which the crazy Americans would love to purchase and take home in their Clippers, if they could.

We don't hear much about Madhubala's activities these days. Why?

She is out of news because she has no work. A star needs pictures for being in the news. Though a talented artiste Madhu has failed so far at the box-office and producers do not like to burn their fingers twice.

K. G. KUMAR (Neyyat'inkara)

How old is your daughter?

She is married and age has ceased to be important. Look out for someone else.

Do you know that I was once in East Africa?

Did you go there to fasten the colour of your skin?

B. T. GULANI (Gandhidham)

Madhubala, Nimmi and other film stars have decided to sing their songs in films themselves. Any comments?

That will drive away unnecessary songs out of our pictures and make them faster and more interesting.

MRS. ASHA AHLUWALIA (Karnal)

Our marriage is an intercaste one. We are both very happy and blessed with a sweet little girl. But our parents are still not pleased. What should we do to make them happy?

Leave them alone. Don't intrude on them. Let the little one grow and watch Time work the miracle with those old hearts.

G. D. MADAN (Delhi)

How can we distinguish the following in India: A Muslim Leaguer, a Jamiat-ul-ulema, a Congress Muslim, a Socialist Muslim and an Ahrar?

They are all the same, time-bombs with different times set.

K. R. S. NAIR (Rajkot)

Why does Vijaylakshmi Pandit wear a sleeveless blouse?

Air conditioning! Age has heat which only nature can absorb.

B. L. SURI (Delhi)

Delhi beggars when rounded up by the Municipal squads, employ lawyers to defend them, pay the fines and rejoin their fraternity. One old woman beggar, convicted four times, is reported to have a bank balance of Rs. 3500/- and a gazetted officer son in the Central Government?

That woman should be on our Planning Commission. She knows the value of money better than our white-capped beggars.

ABDUL KAMAL (Nizamsagar)

Is it against secularism if a tolerant and sympathetic attitude is adopted towards a frightened minority?

Do the Razakars also belong to your "frightened" minority? Muslims know how to become "frightened minors" when their game is discovered. Let your Muslim brothers in East Pakistan answer your question.

RAM CHARAN (New Delhi)

What does the bridal bed speak in the morning?

It respects the losers with silence. A bridal bed is the first battlefield of life in which both the warriors are vanquished and disillusioned.

Who predicted that Baburao will not own a new house in his life-time?

Producer-director-actor Jagdish Sethi, the world's greatest Punjabi astrologer of all times. He knew that actor Shyam would die in the midst of his picture and yet he risked the wrath of the stars.

How do you like an air journey without an air hostess?

Going through clouds without a silver lining.

Why do modern girls show off?

These are days of inflation. Everything has to be exaggerated.

S. RAMAMURTHY (Poona)

Nasty scenes by drunkards are a common feature of the dark hours in Poona. Whither Prohibition?

Pretty! Isn't she? A pretty face is the first bet in a man's life and he often loses the gamble, because a pretty face is often pretty dangerous. But Shyama looks a safe bet in the hands of an expert punter like Jagdish Sethi in "Jaggu", a social theme produced and directed by him.

Prohibition is a daylight performance in our state. If people waste their sleeping hours in drinking what can Morarji Desai do? He and his policemen go to sleep like good men and you can't disturb good men in their well-earned rest.

T. P. JHUNJHUNWALA (Kanpur)

"Chalo Delhi" . . . How much time does it ordinarily take to reach Delhi?

Rushing from Lahore will take a week. Running back can be managed in three days.

You have learnt a lot of things from your father but what have you taught to your sons?

I learn also from my sons. I am a permanent junior where knowledge is concerned. The other day one of my sons taught me how to become sober after an extra drink. His prescription was sliced cucumber. Try it sometimes! If you don't get sober, you will at least vomit.

JIWAN LAL (Poona)

Do you know a greater liar than Zafrullah Khan?

Quite a few! My second son once jumped from a motor bike on to a motor car with both speeding at fifty; Kishore Sahu once went to the Bombay race-course and 50 girls embraced him and kissed him suddenly; Chandulal Shah said that the traffic jam in New York was due to his arrival; Shantaram swore on oath that Baburao Patel was a blackmailer; my ex-partner Parker says that he lost 25 lakhs of

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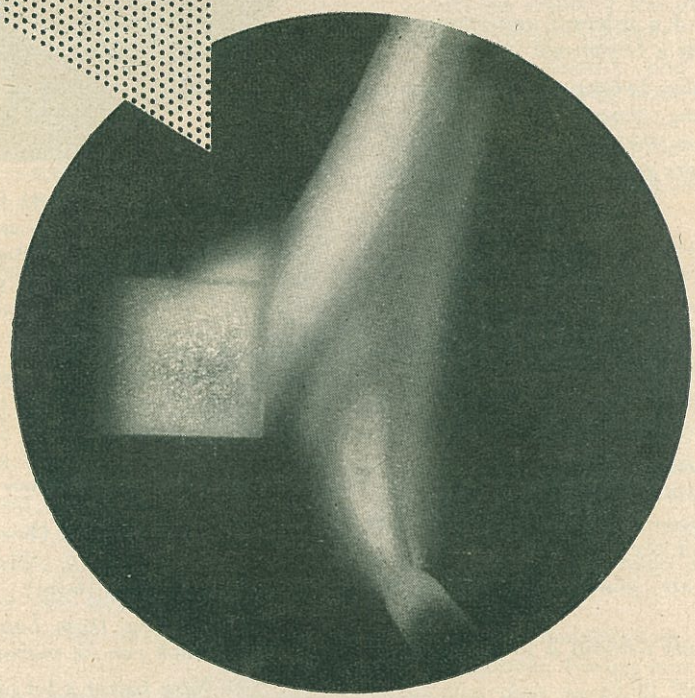

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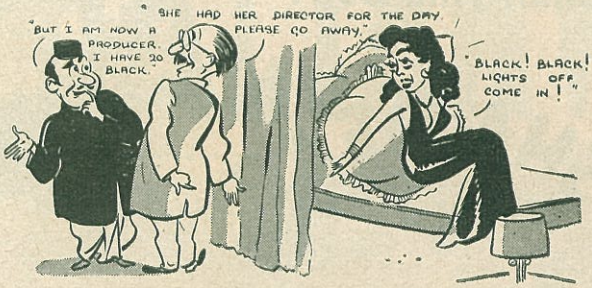
rupees in races because I introduced him to the first horse. Oh, the list can be endless.

Should Pandit Nehru leave the Congress?

No, but he should cease to be the Prime Minister and play the Gandhian role of a nation's mentor.

Do film stars take drugs?

They take directors.



S. M. KOCHAR (Calcutta)

Is Potassium Cyanide the only drug which can allay all physical and mental pain in no time?

Acid Hydrocyanic is quicker.

I have heard that Suraiya is ready to marry you?

That is not right because I don't remember having proposed to her.

T. V. NARAYANAN (Ishapore, 24 Parganas)

One of Raj Kapoor's film is called "Shri 420"?

Looks like a biographical subject.

P. S. RAMANATHAN (Calcutta)

It is reported that Pakistanis are crossing over to England with their wealth. Any comment?

How else can they prepare the country for war or Communism? Long live the Nawabs of Pakistan!

K. LAKSHMI (Nandikotkur)

Is Morarji Desai following the teachings of Mahatma?

No! Morarji coerces people and creates new crime. Gandhiji converted people and revived old virtue. Morarji is defaming the Mahatma with his ever-ready baton and bullet.

MISS K. KAMALA (Poona)

What would have happened had Sardar Patel been alive today?

Nehru's mistakes would not have been glamourized.

ISHWAR V. MAHBUBANI (Kuala Lumpur)

Are you really conscious of the wisdom manifest in some of your replies, so much so, that the answers hold good months and years after their publication?

Isn't that why you spend three rupees a month and buy a copy?

"Filmindia" served as a useful friend in introducing me to people here, for most of the populace belonging to all races regularly read your paper and know me through its pages. Thanks!

It does the same trick in my case too.

MISS ROHINI PITALE (Bombay)

If Vijaylakshmi retires?

I don't like such rash optimism. How can any Nehru retire as long as Pandit Nehru is not tired?

K. D. HINGORANI (Bombay)

Has Chandulal Shah got no wife who could share with him the much boosted Yankee hospitality?

Good wives don't share charity.

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The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize. Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR DECEMBER

1st Prize to Subash J. Rele (Bombay); 2nd Prize to Ram Charan (New Delhi); 3rd Prize to P. C. Naik (Karwar); 4th Prize to Mrs. S. Shanti Devi (Madras); 5th Prize to Thakur T. Advani (Bombay); 6th Prize to Kuldip Krishen Khullar (Jullundur); 7th Prize to D. D. Lal Srivastava (Fatehgarh) and 20 consolation prizes to the following:—D. D. Uppal (Jullundur); M. P. Mahendra (Hinganghat, M.P.); S. Rajguru (Bombay); G. Krishnamurty (Bangalore); N. N. Choudhuri (Delhi); S. V. K. Chauhan (Delhi); Girija Shankar Nanda (Sambalpur); E. R. S. Vasan (Secunderabad); Shiw N. Vaswani (Accra, Africa); Dhamo K. Butani (Pusa); H. M. Kaskar (Cape Town); Chandra Kamal Agarwal (Seoni); Shripad D. Mulgaonkar (Poona); Kripa Shankar Mathur (Delhi); N. M. Dixit (Bijapur); K. G. Kumar (Neyyattinkara); Mrs. Asha Ahluwalia (Karnal); G. D. Madan (Delhi); K. R. S. Nair (Rajkot) and S. M. Kochar (Calcutta). Money orders and copies are being sent to all the prize winners.

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&

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WAJAHAT MIRZA

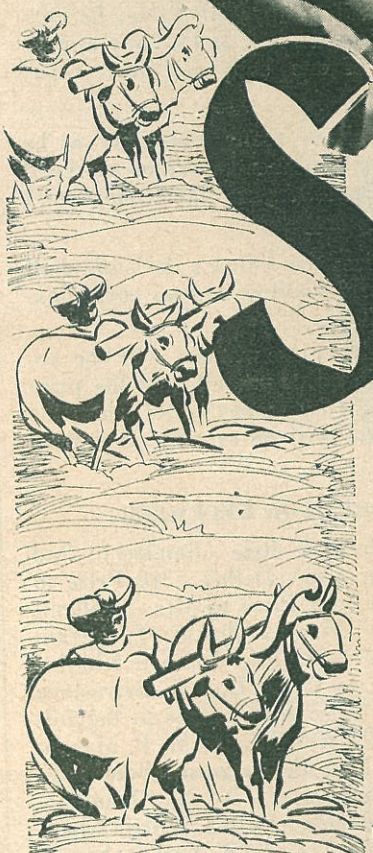
Lyrics
SHAILENDRA & HASRAT

Camera
KRISHAN SAIGAL

Music
SHANKAR JAIKISHEN

Produced & Directed by

RAMESH SAIGAL



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NITIN BOSE LIMITED

5-19, FAMOUS CINE LAB. & STUDIOS LTD.,
MAHALAXMI, BOMBAY 11,

Deshmukh, A Diamond In Nehru's Cabinet !

Brilliant Man with Brilliant Future

By : Phyruz Canteenwala

"Thy mother's eyes did not gaze so fixedly on thee as did the stars at thy birth."

The most ingenious, conscientious, competent, dexterous, subtle, judicious and cultured dignitary ever to shine by sheer dint of merit is Mr. C. D. Deshmukh who is decreed by the stars to play a vital role in the history of Indian administration. This matchless diamond of the finest cut that India is proud to have produced, especially in the financial field, is, undoubtedly, the chosen gem of Destiny whose extra-ordinary brilliant career merits a searching astral analysis in view of his illustrious past and glorious future.

Chintaman Dwarkanath Deshmukh, the Finance Minister of India, was born at daybreak (approximate) on Tuesday, January 14, 1896 near Alibag in Bombay while the fiery sign Sagittarius is rising, conjoined with the intercepted earthy sign Capricorn in the ascendant of his radical chart. This rare zodiacal combination reveals that his tastes are aristocratic; his actions democratic. Sincerity, sympathy and reliable intuitive powers of Sagittarius and optimism, endurance, experience and materialistic touch of Capricorn blend to help retain a balanced view of spiritual and material existence. Under the sign Capricorn he is intolerant of indirection, diplomacy which confounds opinions, indulgence in a rigmarole or a delusive discourse, speaking or writing curtly or solving an imbroglio frivolously. He is sharp to seize the soul of an argument and to understand its nature. This splendid penetrating power is an invaluable asset helping to excel in his occupational pursuits. He seldom cares for competition, for he always strives to achieve the highest. However, the only irksome element in his experience is the frustration of observing his plans go awry due to the incompetence of someone else to deliver the necessary goods, or to execute a sound direction. His buoyant ambitions tend him to be ever busy with thoughts of progress. But he devotes to his pleasures the same high rules that apply to his chosen way of life.

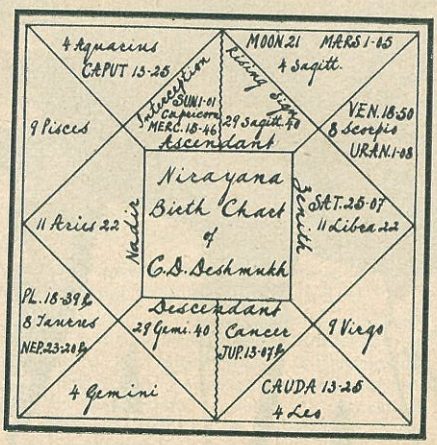
Frequently in his life he must have been led to believe that Destiny has shadowed him with almost insuperable responsibilities. But by patience, grit and optimism he manages to win his objective in any sphere.

Although he is disposed to a remarkably well balanced and skilled view point, he also seeks spiritual development. Even though he strives to obtain the material success (under Capricorn) which enables attainment of a contented life, he does not slight the knowledge and meditation (under Sagittarius) that nourishes the soul. This uncommon originality of the divine nature of Sagittarius is most discerning in him despite the fact that he is mainly drawn towards finance which is a vapid subject influenced by the materialistic and magnetic qualities of Capricorn.

VERSATILE AND POETIC

Under the spell of Sagittarius his versatility causes confusion at times about pursuing a particular calling in life. However, he is fortunate to wade into his selected course, for the vibrations of this sign are symbolic of plenty and good fortune. He is never tinctured with cynicism for he is very cordial and hearty to begrudge even though his compeers may fail to show the necessary aptitude of his desired standard in everyday sphere of activities.

The planets Jupiter and Neptune, the governors of the third mental House of Pisces, and Venus, the lord of the fifth house of Taurus, and Pluto, Uranus, Mercury, Jupiter and Neptune, influencing the fifth house, rule his intellectual pursuits and academical qualifications. Owing to these benefic planetary aspects at birth he possesses remarkable acumen and is fortunate in his successively first-class academic career crowned with the degree of I. C. S. Especially the double trine of Neptune and Pluto and the sextile of



Venus and the second nonile of Saturn with Mercury imbue him with excellent grasping power, keen perception, poetic vision and an illuminative insight of rare order for the cultivation of arts that tend him to top the academical list. Besides, the trine of Mercury and the fourth nonile of Uranus and the rare conjunction of Pluto with Neptune endow him with versatility, originality, vivid imagination, inventive mind, gifted flair for versification, gift to fathom nature and uncommon vision "to see into the unseen". Ordained by "Saraswati's" affluent blessings this versatile genius is born with unstinted intuition that transcends ordinary mortals' experience and imagination.

The planets Saturn, Uranus, Sun, Mars, Jupiter, Mercury and Venus govern his profession in life. Mercury is in enraptured second nonile with Saturn, in sextile with Venus and in double trine with Pluto and

Chintaman Deshmukh, the kingpin of Nehru's day dreams.

Neptune. Uranus is in fourth nonile with Neptune, in semi-sextile with Mars in rapt sextile with the Sun and in double parallel with Jupiter and Mars. Saturn is in double sextile with the Sun and Moon and in (the orb of six degrees) conjunction with Uranus. And Venus is in trine with Jupiter. By the magnetic radiations of these planetary aspects "Lakshmi" has ordained him to embrace finance in his vocational pursuit. Since his mind is steeped in currency finance is his natural forte. Especially the powerful currents of Mars, the lord of the mineral world, in parallel with Uranus, which rules money, distinguish him as the most gifted financial wizard of the world. And as the Moon is in sextile with Saturn and Uranus in grand parallel with Jupiter, posited in the seventh House of public relations, he is naturally the Kuber (custodian) of the public finance in India.

Mercury, the lord of the seventh house (Gemini) of marriage, is in opposition to Jupiter situated in the intercepted sign Cancer in the descendant. Caput is in quincunx with Jupiter and in double square with Pluto and Venus. The Moon is in quincunx with Neptune and Mars is in semi-square with Mercury. These evil planetary formations at birth are detrimental for the longevity of his marriage partner. Especially the angular opposition between Mercury and Jupiter and the prismatic square of Caput (in his second house) with Pluto and Venus at birth are mainly responsible for the early demise of his wife.

HIS UNFORTUNATE MARRIAGE

Nevertheless Venus, the symbol of love, beauty, art and harmony, is in double opposition to Pluto and Neptune, which are posited in the fifth house of love, and in square with Caput. Due to these malefic planetary aspects he is destined to become the victim of misconceived and misplaced affection at times while playing at courtship. Since the Sun is in sesquiquadrate with Pluto, he

A STIRRING SAGA OF PEOPLE WHO GAVE THEIR LIFE FOR THEIR HONOUR !

filmkar's MAAN

By-Rajendra Jain

Starring

CHITRA (NEW FIND)
AJIT ★ JAGIRDAR ★ KUMAR
★ ACHLA ★ KAMLESH
KUMARI ★ YASHODHARA
KATJU ★ CHANDABAI &
DURGA KHOTE

Photography
KEKI MISTRY

FILMKAR LTD., 114, FAMOUS CINE LABORATORY & STUDIOS, HAINES ROAD, MAHALAXMI, BOMBAY 11.

Of all the fourteen members of the phoney "delegation" that recently visited Hollywood, David, our leading character-actor, easily stood out as the only cultured and intellectual person. As B. N. Sircar did not open his mouth, except while eating, the Yankees could not judge him but David spoke beautifully and was warmly received. Here he is in the M. G. M. Studios with Jean Simmons, Stewart Granger and director George Sidney. And David has got them smiling without telling a border-line joke.

is liable to incur the disfavour of his kindred as a result of his union with a foreign woman. And as the mental lord Neptune turns romantic in conjunction with the prurient Pluto which is in "mutual reception" with Venus he is ordained by fate to be a charming lover whose imposing personality courts the courtesy of the populace. However, owing to the malefic opposite currents between Venus and Neptune, Pluto and Venus, Jupiter and Mercury at birth he was the victim of unexpected matrimonial estrangement.

Owing to Saturn's occupation in the tenth House Mr. Deshmukh is extremely fortunate to have held authoritative and responsible posts of Deputy Director of the World Bank and Governor of the Reserve Bank of India. In his present office of the Finance Minister he is the shining example of efficiency, surpassing his predecessors.

The following progressed planetary aspects reveal a distinguished future accompanied by opposition at times in his individual walk of life.

In the course of his fifty-eighth year (1953) the Sun is in sesquiquadrate with Jupiter during the first month, in second nonile with Pluto and in fourth nonile with Neptune during the first eight months. The Moon is in square with Venus during the first ten months and in square and quincunx with Pluto and Neptune respectively during the first eight months. Mercury is in trine with Jupiter during the first four months and in opposition to Pluto during the first month. Uranus is in first nonile with Venus during the first eight months and in sesquiquadrate with Caput during the first three months. Pluto is in sesquiquadrate with Mars during the first five months. And Saturn is in quincunx with Neptune during the last nine months and in fourth nonile with Jupiter during the year.

These mixed planetary aspects indicate a strenuous period accompanied by solid achievements in his vocational pursuits. Under the sub-period (Antardasha) of Venus in the major period (Mahadasha) of Jupiter he, undoubtedly, will succeed in his democratic approach to imposition of taxes necessitating an amendment in the hitherto defective constitution which empowers the state Governments with dictatorial authority. Since Mr. Deshmukh himself believes that "the art of taxation consists in so plucking the goose as to obtain the largest amount of feathers with the least possible amount of hissing", he will, by virtue of necessity, press his arguments earnestly for elimination of vampires of the State Governments who have floundered in the sea of moral mania, unmindful of the public well-being.

QUITS OFFICE IN 1957

During his fifty-ninth year (1954) Saturn is in quincunx with Neptune in the first quarter. Caput is in square with Jupiter during the last four months. Venus is in trine with Pluto in the last two months. During his sixtieth year (1955) Venus is in trine with Pluto. The Sun is in trine with Uranus and in square with Mars during the last eleven months. Mars is in square with Uranus and in semi-sextile with the Sun during the year. Jupiter is in quincunx with Caput during the last eight months. Mercury is in sesquiquadrate with Uranus during the last eight months. The Antardasha of Venus remains in the Mahadasha of Jupiter.

These two years will be fortunate from the vocational viewpoint. His masterly manipulation of finance and right direction will prove indispensable to execute the Five Year Plan which is under way.

During his sixty-first year (1956) the Sun is in trine with Uranus and in square with Mars in the first month. Mercury is in sesquiquadrate with Uranus in the first four months. Jupiter is in quincunx with Caput in the first four months. Pluto is in trine with Venus in the first two months. Neptune is in square with Saturn in the last three months. Sun's Antardasha is in Jupiter's Mahadasha.

The first nine months of this year are arduous accompanied by an undercurrent of unease in his calling. In the last three months, owing to the dynamic malefic square between Neptune and Saturn, he will declare his unwillingness to serve as the Finance Minister. Besides, this period will be detrimental to his health and mental peace.

During his sixty-second year (1957) the Moon is in square with Neptune in the last eight months. Pluto is in sesquiquadrate with Uranus during the last six months, in quincunx with the Moon in the last eight months. Jupiter is in trine with Mercury during the last four months. Neptune is in square with Saturn during the first nine months.

As a result of the malefic aspects affecting the mind, he will be ill at ease. General relations will not hold good. A family crisis will cause great anxiety. In such a pass he will leave the finance ministership. Particularly the affliction of the planets Saturn (in the tenth house) and Pluto will desist him from holding any position of authority and public concern.

During his sixty-third (1958), sixty-fourth (1959) and sixty-fifth (1960) years he will be the recipient of international fame and honour for his meritorious services in the financial field.

From the last half of his sixty-sixth year he will be under the influence of Saturn's Mahadasha. The period between his sixty-sixth and seventy-second years is adverse for health and general activities. Owing to the malefic planetary aspects prevailing during the period his frail health will not permit him to take any active part in his profession.

In the early part of his seventy-third year, the malefic planetary aspects between Saturn and Neptune, Moon and Neptune, Sun and Pluto, Uranus and Pluto, Mercury and Cauda and Saturn and Caput and the adverse Antardasha of Cauda (Ketu-posited in the eighth House of Leo which rules death) in the Mahadasha of Saturn, which rules the ascendant (Capricorn) and second House, will prove very critical for life.

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ESTD. 1942

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Managing Director.

"Nanhe Munne", A Picture Worth Our Tears!

We Salute Datta Dharmadhikari!

As welcome as the Idd moon, Madhubala comes to the screen again in "Arman", a love tale directed by Fali Mistry.

Madhubala can embrace any one and win. Old Gulab is no match for her in "Arman".

Poverty as a theme is as old as civilization and today it is probably the most exhausted of all themes with every third story, play, biography, film, ballet, politics, painting or any other form of human expression swearing by poverty and poor people.

But rarely do we get this theme presented with sympathy, sincerity and realism. Poverty has a lot of lip-sympathisers who are busy building colonies with five-storied luxury buildings by selling the slum-theme. In the hands of such people poverty becomes just another money-making merchandise.

Nobody probably has done more harm to the poor than the Indian film producers. They have made use of this theme with such versatile stupidity and so long that the stark truth about poverty has now become a farce which people have learnt to recognize and avoid. The reason for all this is the insincere, unsympathetic and ignorant approach by the producers to a social problem which affects over 99% of the human race.

Alhad Chitra's "Nanhe Munne", produced and directed by Datta Dharmadhikari, however, is a rare exception. It is a disquieting film and it faithfully mirrors the life of those whose sole struggle in life, from the time they come crying into this world till the time they leave others crying behind, is to keep the two tantalizing ends as near each other as possible. The picture is crude in form and uncertain in technique but in content it is simply brilliant.

In "Nanhe Munne" Datta Dharmadhikari, though not entirely free from cliches and rhetorics, probably for the first time presents this eternal theme with sympathy, sincerity, understanding and at some places even profundity. All the Sarhadys, Chughtais, Lateefs, Sathes and Krishan Chanders should see this picture and think. As far as we know, Dharmadhikari is neither a known 'progressive', nor a friend of the Soviet Union, nor of Red China and yet he puts to shame all these 'friends of the proletariat', who had many opportunities to show their worth but who only blowed their mouths and cursed the Censors and did nothing.

A TALE OF POVERTY

"Nanhe Munne's" tale is a simple one and a simply tragic one. There is a poor family in Poona which consists of a taxi-driver, his wife, his daughter and his three little sons. They live in a small dingy, filthy chawl surrounded by poverty on all sides, yet without many complaints. The taxi-driver's wife is a quiet, gentle and slightly read woman who works in a school as a teacher. In their monotonous life enters the casual rich man, a vile and uncouth passenger who hurts the poor taxi-driver's pride and slanders his wife. In a momentary fit of fury the taxi-driver strikes the slanderer with the handle and kills him. The next moment he realises the gravity of his act and runs away. With the father absconding, the rest of the unfortunate family continues to live, only more miserably now. Without food and medicine, the wife who was pregnant takes to the sick bed and logically enough soon dies. As the taxi-driver comes out of his hiding to witness his wife go up in smoke, he is arrested and after trial is sentenced to life imprisonment.

The orphaned foursome cry for a while but the three little boys being too young to indulge in long mourning, which is usually the privilege of adults, transfer their affections and innocent looks to their sister. The teenage girl becomes the parent of the tiny threesome and begins

★

Gulab, Madhubala and Jagirdar in "Arman", a social story of F. T. I.

★

A tall forehead in a woman is big enough space for a man to write his fate. Wonder what luck Shyama brings to her man in "Jaggu", a social theme produced and directed by Jagdish Sethi!

BHARANI PRESENTS

BHANUMATHI, N. T. RAMARAO,

S. V. RANGA RAO & AGHA

IN

CHANDIRANI

PRODUCED IN HINDI

A story of twin sisters and the fate of a kingdom

Producer :
RAMAKRISHNA

Direction :
BHANUMATHI

Dialogues :
PANDIT SUDARSHAN

Songs :
VISHWAMITRA ADIL

BHARANI PICTURES
MADRAS 17

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to do all the worrying for them. She joins a 'Bidi' factory and the two elder boys bring home some money by hawking papers. And they still manage to eat and live quietly, unobtrusively and ungrumblingly.

But in this world of democracy and Four Freedoms, a designing woman in the neighbourhood cooks up a scheme and manages to dump her relatives in the foursome's room and they are thrown out of their last shelter right on the evening of Divali, the Hindu festival of lights. With nothing and nobody to look to for help the four unwanted orphans pick up their junk and winding their way through glittering sparklers and bursting crackers enter a building with determined steps and as the camera tilts up we learn that it is an orphanage.

EXCELLENT DIRECTION

The story is flawless. Because no one just wrote it on paper with the help of his imagination; the entire story is reported to have been picked from a real-life incident in Poona. Thus the credit for story goes only to the society which provides such stories aplenty. A fine screenplay has been written from it and the whole thing has been presented on the screen by Dharmadhikari with the heart of a humanist and the dexterity of a good director.

We only wish he had better facilities because in a motion picture realism is vital and a rain which falls only in the foreground leaving the background dry robs realism from the theme. There are many flaws in the picture, technically too many, directorially quite a few. Photography is tolerably bad and the recording is worse. Sets however are the best part of the technical department and even though at places they reveal the material they are made of they look natural and create the necessary gloomy atmosphere.

Dharmadhikari has handled his characters beautifully, especially the children, though he has allowed the taxi-driver to talk too much. There was absolutely no need for all the over-toned melodrama he indulges in just before he is arrested. Another mistake Dharmadhikari makes is in handling the key event of the story when the driver commits that murder. The entire scene seems to have been done in haste and superficially and it somehow doesn't convince the audience. The provocation could have been more intense and the driver should have appeared like a man provoked by sudden impulse rather than in a fit of bad temper.

Performances are all good and natural. Baby Shakuntala as the teenage sister and the three little fellows are simply superb.

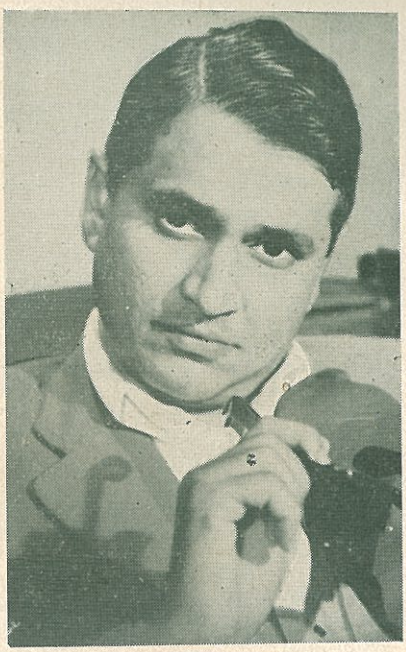
In fine, "Nanhe Munne" is a thought-provoking page torn from life—life that seems to be the eternal and inevitable pattern of millions in this mad man-made civilization—presented skilfully and sincerely on the screen. It is a picture worth a few tears by a director who deserves a salute.

"NANHE MUNNE"

Producers:	**Alhad Chitra**
Language:	**Hindustani**
Screenplay:	**G. D. Madgulkar**
Songs and Dialogue:	**Pandit Phani**
Music:	**Basant Pawar, Ram Badhavkar**
Photography:	**Bal Bapat**
Recording:	**Reuben Moses**
Cast:	**Baby Shakuntala, Sulochana, Raja Nene etc.**
Released at:	**Majestic, Bombay**
Date of Release:	**4th October 1952**

Directed By:

DATTA DHARMADHIKARI



Datta Dharmadhikari produces pictures with a social purpose and yet entertains millions.

OUR REVIEW

Vijoo "Bawra" Gives "Baiju Bawra"

Picture Misses Its Sublime Theme!

Producer-director Vijoo "Bawra", who has been groping for years in the jungle known as the Indian film industry in search of art and profits, has produced "Baiju Bawra", the story of a famous musician, who, according to an undying myth, had once got the better of the legendary Tansen, an immortal proverb in the world of music.

"Baiju Bawra" is a good boy-meets-girl love tale. In fact it is a better picture than Jamshed Wadia's "Mela". "Baiju Bawra" will also make a lot of money for the man who was lucky enough to purchase it during production. But "Baiju Bawra" is not the story of a great musician who competed with the legendary Tansen and beat him. It is not a sublime theme of the divine art of music. It is a common love tale with a few lilting tunes.

Had Baiju been called Banwari and Tansen been named Tewari and had the two been shown as competing "ustads" from "Ranjit" and "Prakash" respectively, we would have showered praise on Vijoo Bawra's picture and called it an entertaining love story, with plenty of pep, well directed and with popular music.

But the names of Tansen and Baiju Bawra, with their legendary proficiency in the divine art that is Indian music, give a different complexion to Vijoo Bawra's picture. Though we don't expect the Amir Khans and the Paluskers of the day to achieve even a fraction of Tansen's greatness in another seven births, we do expect the producers to approach such a sublime subject in a lofty and traditional manner and not caricature it and reduce it to a common love tale as Producer Vijoo Bawra has done.

"Baiju Bawra" does not have the great, classical music which Baiju and Tansen are supposed to have sung. Some of the so-called classical airs like "Purya Dhanashri", "Bhairavi", "Jogia", "Malkowns", "Darbari", "Desi" are so poorly sung in the picture that one wonders why history has at all woven legends round Tansen and Baiju.

Even if we accept the popular notion that Tansen was responsible for revealing "Darbari" to Emperor Akbar, a story to which even Bhatkhande makes a passing reference in his book, "Hindustani Sangeet Paddhati", the producers ought to have used some imagination in portraying the manner in which Tansen hit upon this solemn and majestic air in Indian music.

ORIGIN OF MUSIC

In fact none of the writers seems to have pondered over the original source from which man received music. Nature, the mother of all sounds and notes which man framed into many patterns to suit the moods of time and seasons, has been completely forgotten in developing this story of two great musicians. We see Tansen sitting inside his palatial home and composing "Darbari" as if the walls around him relayed to him the solemn and majestic notes that go into this dignified air. The composition of "Darbari" was thus a stupid farce which only helped to reveal the utter ignorance of every one connected with the picture.

Naushad, Palusker, Amir Khan and others of their type who size up their little knowledge in terms of a living can hardly be the right persons to be entrusted with such a sublime subject. These popular lilt-makers are not profound scholars of music to run to Nature, the mother of music, and take from her bosom the notes of her different moods. Not that India has no scholars but Producer Vijoo Bawra did not know them. What has Vijoo Bawra, the Gujarati Brahmin, to do with music? He produced the picture for profits. And the picture is going to bring in big profits even though Vijoo Bawra is not going to get them.

"Baiju Bawra" has therefore completely misfired in its main theme of music.

As a common love story, the picture is very well taken maintaining a certain amount of drama and suspense, though the characterizations are a bit too loudly portrayed at places. But then the Indian masses perhaps deserve this loud treatment.

THE LITTLE ADULT WOMAN

Tansen, the legendary musician of Emperor Akbar's court, lives in a silent zone to create new melodies and do research in music. He is disturbed by a travelling troupe of religious mendicants who sing a "bhajan". That starts trouble which ends by little Baiju's father being killed and Baiju entrusted with a trust to vindicate his death by killing Tansen.

Little Baiju wanders and meets Shankeranand, a music teacher with an unmusical face. Shankeranand takes Baiju to his village where he meets an awful little woman called Gauri. Little Gauri is a disgustingly over-adult woman. She extends patronage to Baiju.

Years pass and we reach the usual rope swing on which we see grown-up and better Baiju and Gauri. Baiju is credited with a divine voice. And he is additionally in love with Gauri even though Gauri was engaged to Narpat, the usual village villain with money.

With all the three angles set in their places, we are shown a few sighs between Baiju and Gauri. These sighs are thrown to the winds when Baiju sings a song on the river and hypnotizes the whole village.

The writers now introduce a female brigand in Roopmati. She is on a campaign of vendetta and she raids Baiju's village. But being young in age and flesh she likes the curves and contours of Baiju and decides to taste him. She, therefore, takes him away as a hostage to her den and begins making love to him.

Baiju being already in love with Gauri cannot take up an extra assignment. Seeing Roopmati wounded with love, Baiju talks something about wreaking his vengeance on Tansen and escapes with a naked sword.

And with that naked sword he travels, goodness knows how many miles, and reaches Tansen's music hall inspite of over two dozen armed guards guarding the place. There he finds Tansen composing "Darbari" and he cuts his "tanpura" in two instead of his neck. Tansen, like every great man, including ofcourse Producer Vijoo Bawra who must forgive us for this review, forgives him and sends him out with a guard of honour, telling him, ofcourse, to kill Tansen with music and not with sharp steel.

BAIJU BEGINS

Baiju now searches for a master and meets a tall, dehydrated, rheumatic skeleton called Swami Haridas. Music seemed to have squeezed all the juice from his body. Haridas tells Baiju to give up hatred of Tansen and cultivate love. But because Baiju had not read our Government's posters of "Grow More" campaigns, he is not convinced. So he sleeps before a stone idol of God Bhairav and old Bhairav fearing that the juicy boy will also become dehydrated like Haridas blesses him in good time.

Now Baiju starts his musical education under Haridas and Roopmati, the charming dacoit, takes Gauri on a tour, searching for Baiju.

Baiju soon begins to sing as no one in the three worlds ever sang before—all heroes do that—but Gauri arrives at the wrong time to claim our singing idol. Now Ramchandra Thakur, M.A., the writer, suddenly remembers Shelley and his famous lines: "Our sweetest songs are those which tell of saddest thought, Our sincerest laughter with some pain is fraught". That is a common college affliction and Ramchandra Thakur could not escape it. So he makes an acrobatic snake, the best behaved one we have seen on the Indian screen so far, give a gentle bite to Gauri. Gauri is soon in the throes of death and Baiju starts illustrating the second line of Shelley and runs out of the scene to illustrate the first.

Roopmati, the beautiful brigand, is always there when wanted. She saves Gauri for future scenes and takes her on another tour.

MELTING MARBLE?

Baiju now fills jungles, mountains, and valleys with his wail and arrives in the city still singing. He soon irritates Tansen and a contest between the two is arranged before Akbar. The test is about melting marble with music. That turns music into a solvent chemical. And for this contest the music director selects an air that ought to freeze people with its insipid dullness instead of melting them.

Anyway after some unconvincing gymnastics in which Tansen's thick lips and rough face hurt our sense of aesthetics, the marble bit gets bored with its solid existence and melts because it sees the agony of Bharat Bhushan in lending lips to some one else's crowing throat.

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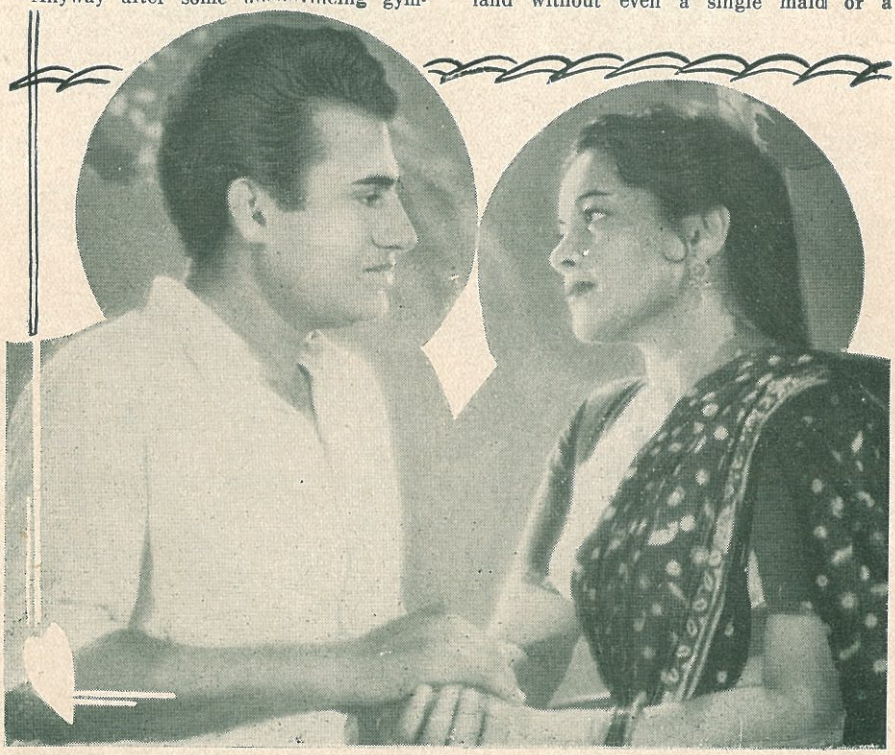

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We are prepared to agree with whatever he says only if he would grant us a small wish and leave the screen and join the Socialist Party once and for all. That would give him a better opportunity to work towards bringing in a happier society and also save us from having to witness some stupidity on the screen every time Omar Khaivam Films' products travel to the local cinemas.

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And it is time Sheikh Mukhtar got out of his head the notion that merely because he is slightly nearer the sky than others, he is an abnormal human being and an abnormal actor who needs an abnormal story to feature him. This pug-nosed, pugilistic-looking creature always needs a story that should boost his personality and make him look like some automatic machine for performing heroic deeds. This time he becomes a socialistic mazdoor to lift a car single handed, to twist an iron bar round a foreman's neck, to shoot a criminal in a sewer and of course to break the heart of a female. He could have done all this in a straight story without mixing up labour, capital and socialism but then that might have deprived Sheikh Mukhtar of a rare opportunity to educate us.

THE WONDER BOY

It is about a boy Raju who, after being insulted in the stable where he worked, goes home to ask his mother all the truth about his father. The mother doesn't want to reveal that his father is serving a long term in jail for a murder. Since the boy doesn't get all the answers he wants from his mother he quietly sneaks out of the house and runs away to the city.

"Baiju Bawra" has therefore completely misfired in its main theme of music.

As a common love story, the picture is very well taken maintaining a certain amount of drama and suspense, though the characterizations are a bit too loudly portrayed at places. But then the Indian masses perhaps deserve this loud treatment.

THE LITTLE ADULT WOMAN

Tansen, the legendary musician of Emperor Akbar's court, lives in a silent zone to create new melodies and do research in music. He is disturbed by a travelling troupe of religious mendicants who sing a "bhajan". That starts trouble which ends by little Baiju's father being killed and Baiju entrusted with a trust to vindicate his death by killing Tansen.

Little Baiju wanders and meets Shankeranand, a music teacher with an unmusical face. Shankeranand takes Baiju to his village where he meets an awful little woman called Gauri. Little Gauri is a disgustingly over-adult woman. She extends patronage to Baiju.

Years pass and we reach the usual rope swing on which we see grown-up and better Baiju and Gauri. Baiju is credited with a divine voice. And he is additionally in love with Gauri even though Gauri was engaged to Narpat, the usual village villain with money.

With all the three angles set in their places, we are shown a few sighs between Baiju and Gauri. These sighs are thrown to the winds when Baiju sings a song on the river and hypnotizes the whole village.

The writers now introduce a female brigand in Roopmati. She is on a campaign of vendetta and she raids Baiju's village. But being young in age and flesh she likes the curves and contours of Baiju and decides to taste him. She, therefore, takes him away as a hostage to her den and begins making love to him.

Baiju being already in love with Gauri cannot take up an extra assignment. Seeing Roopmati wounded with love, Baiju talks something about wreaking his vengeance on Tansen and escapes with a naked sword.

And with that naked sword he travels, goodness knows how many miles, and reaches Tansen's music hall inspite of over two dozen armed guards guarding the place. There he finds Tansen composing "Darbari" and he cuts his "tanpura" in two instead of his neck. Tansen, like every great man, including ofcourse Producer Vijoo Bawra who must forgive us for this review, forgives him and sends him out with a guard of honour, telling him, ofcourse, to kill Tansen with music and not with sharp steel.

BAIJU BEGINS

Baiju now searches for a master and meets a tall, dehydrated, rheumatic skeleton called Swami Haridas. Music seemed to have squeezed all the juice from his body. Haridas tells Baiju to give up hatred of Tansen and cultivate love. But because Baiju had not read our Government's posters of "Grow More" campaigns, he is not convinced. So he sleeps before a stone idol of God Bhairav and old Bhairav fearing that the juicy boy will also become dehydrated like Haridas blesses him in good time.

Now Baiju starts his musical education under Haridas and Roopmati, the charming dacoit, takes Gauri on a tour, searching for Baiju.

Baiju soon begins to sing as no one in the three worlds ever sang before—all heroes do that—but Gauri arrives at the wrong time to claim our singing idol. Now Ramchandra Thakur, M.A., the writer, suddenly remembers Shelley and his famous lines: "Our sweetest songs are those which tell of saddest thought, Our sincerest laughter with some pain is fraught". That is a common college affliction and Ramchandra Thakur could not escape it. So he makes an acrobatic snake, the best behaved one we have seen on the Indian screen so far, give a gentle bite to Gauri. Gauri is soon in the throes of death and Baiju starts illustrating the second line of Shelley and runs out of the scene to illustrate the first.

Roopmati, the beautiful brigand, is always there when wanted. She saves Gauri for future scenes and takes her on another tour.

MELTING MARBLE?

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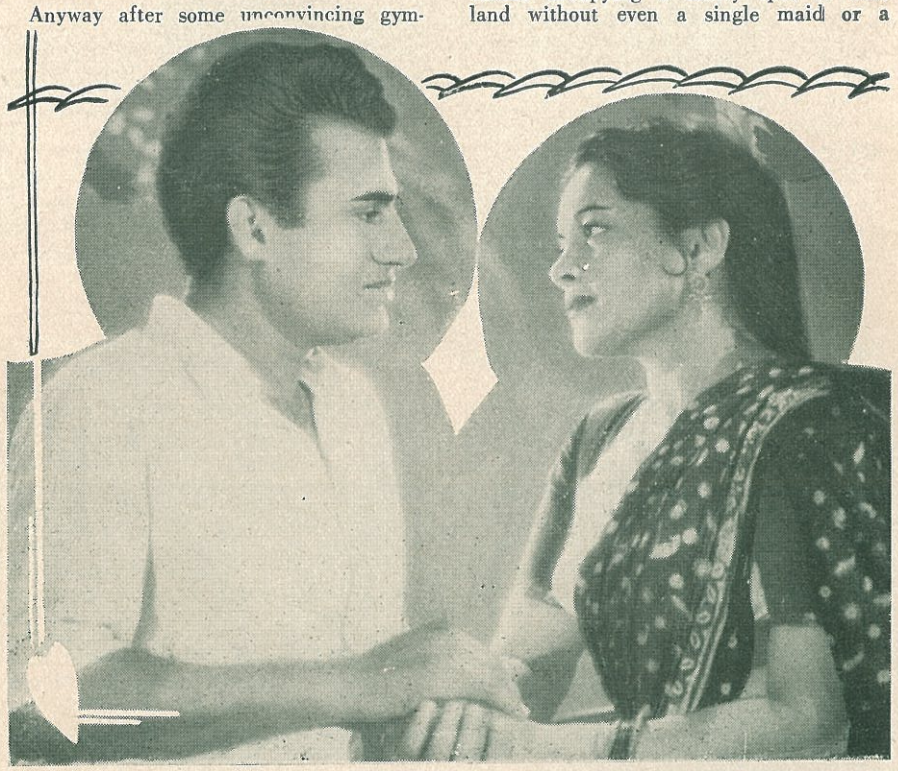

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THE WONDER BOY

It is about a boy Raju who, after being insulted in the stable where he worked, goes home to ask his mother all the truth about his father. The mother doesn't want to reveal that his father is serving a long term in jail for a murder. Since the boy doesn't get all the answers he wants from his mother he quietly sneaks out of the house and runs away to the city.

We soon learn that Raju's father Gopichand is not guilty of the murder of his boss and is in jail only because his innocence couldn't impress the judge. Actually the murder was the result of a conspiracy between the murdered man's own kin Dayaram and his henchman Atmaram who simply wanted to take care of the old man's wealth.

In the city Raju manages to find a kind-hearted person, Gokul, who gives the little truant shelter and his daughter Poornima's company. After the usual dissolve Raju emerges as a well-built youth having gained in the passing years a lot of height and a lot of weight but at the same time having shed a lot of his nose which now simply looks like the last half inch of a double-barrelled gun. To provide Raju with an opportunity to do something Gokul meets with a car accident while returning from the factory and after giving a discourse on the socialist paradise dies amid a lot of tears. Raju then goes to replace Gokul in the factory and the owner of the factory turns out to be none other than Dayaram, the man responsible for sending Raju's father for years of free meals. Raju soon becomes a phenomenon in the factory and the heart-throb of Dayaram's daughter Chandravati.

Now Raju's father comes out of the jail and goes to Dayaram for a chat but the meeting is disturbed by Atmaram, a character who manages to defy reason, logic and credibility between a stupid story writer and a stupid director and keeps wandering anywhere and everywhere, whenever he pleases. In a nutshell, Dayaram, Atmaram and Gopichand provide the picture its criminal complexion and it does not matter whether they make any sense or not. Atmaram asks Dayaram to keep his daughter away from Raju and instead marry her to Atmaram.

So Raju is sacked from the factory and with him go all the workers who demand his reinstatement Dayaram declares a lock-out in the factory and all the revolutionaries gradually begin to realise that sticking by an empty stomach is wiser than sticking by a sacked worker. Just at this time Raju and Dayaram's socialist-minded son Hemchandra work the idle workers up into a chorus and the next moment they land with a Worker's Factory with the apostrophe after 'r'. The murderer Atmaram however sets fire to this proletarian paradise, wounds Dayaram, kidnaps Chandravati and after consulting Carol Reed decides to hide in the City's sewers. But Raju, Hem Chandra and the Bombay Police had also seen "Third Man", so remembering Orson Welles fate there, they also enter the sewers with optimism in their hearts and after some strolling around in the sewers kill the villain and end it all happily with Dayaram repenting and Gopichand reappearing.

CLASSIC STUPIDITY

The picture is a dense jungle of characters and incidents without a single ray of reason penetrating it. Seven persons wrote the screenplay and created a mess which seven generations cannot clear. The story doesn't drive home anything except that Sheikh Mukhtar might make another stupid socialist, an information which is not worth the price of admission.

Production values are mediocre. While the sets are not bad, photography is average and so is the recording. Flat music and stereotyped lyrics make dull songs. Dialogue is generally dull with only a few flashes of some sense. Direction is stupidly amateurish.

Intellectually Sheikh Mukhtar looks a cross between Asoka Mehta and Don Quixote but he manages to please himself in the role of Raju by exposing both his brains and brawn to the public view. Veena as Chandravati looks pretty and does quite well. The new girl Nina Maker is given costumes which spoil her slim figure. She seems to have an attractive face but the cameraman seems to have disliked it and her talent seems to have played second fiddle to an over-ambitious actor-producer who seems to have cut her work ruthlessly. The girl, however, has a future in right hands. Ajit is just there and he himself doesn't seem to know why. From the rest Muqri does some usual comedy while Kanhaiyalal and Sankatha Prasad give satisfactory performances.

In short, Omar Khaiyam Films' "Anndata" is another insipid recipe with stupidity outweighing both crime and socialism in the formula.

"ANNDATA"

Producers:	**Omar Khaiyam Films**
Language:	**Hindustani**
Story:	**Sultan Siddiqui**
Dialogue:	**Tahir Lucknowi**
Songs:	**Hasrat Jaipuri, Anjum Jaipuri**
Music:	**Mohamed Shafi**
Photography:	**Roque M. Layton**
Sound:	**Sherali R. Pabani**
Cast:	**Veena, Ajit, Sheikh Mukhtar, Kanhaiyalal, Sankatha Prasad, Nina Maker and Muqri etc.**
Released at:	**Lamington, Bombay**
Date of release:	**17th October 1952**

Directed by:

ISMAIL MEMON

OUR REVIEW

William Dieterle Murdered In "Ashiana"

Raj And Nargis Give Stupid Portrayals!

Of all the pictures produced this year to test the endurance of the filmgoers Sabharwals' "Ashiana" is perhaps the toughest one. That the picture bores and that its boredoom penetrates right through the skin, flesh and bones and even the marrow would be an understatement. And since nobody has yet been reported to have died of "Ashiana", it should be taken as ample proof of the resisting power of our audiences against the bacilli of boredom which the Indian film-entertainers have been persistently spreading from the country's cinema halls. Producer Swinder Sabharwal should be satisfied now and we hope he wouldn't bother to turn out a second test.

"Ashiana" we are told is a tale of love and faith and we are further informed that faith can move mountains. Now faith may or may not move mountains but David O. Selznick's 'Portrait of Jennie' directed by William Dieterle did move a few people and appealed to many. It must have exceedingly appealed to the producers of "Ashiana" since they have borrowed the entire idea from it and based their first picture on it. Thus there is nothing original about this picture except the originality shown in turning 'Portrait of Jennie', which was quite good, into "Ashiana" which is stupid and boring.

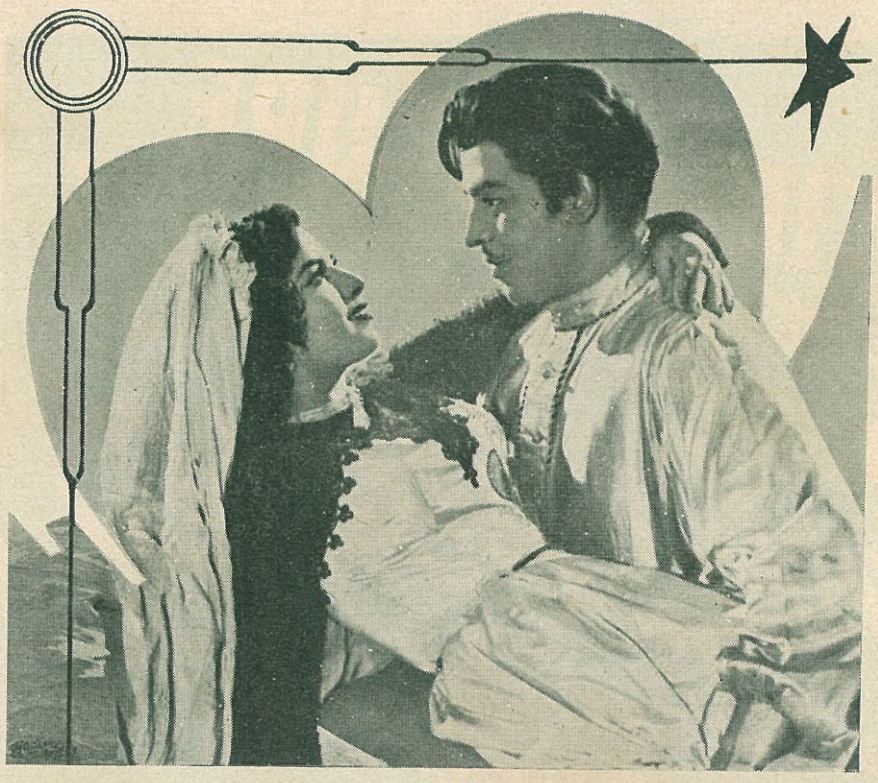
As it is imitation is an art, but imitating a picture like 'Portrait of Jennie', which also had its share of dull moments and restricted appeal, is like joining a suicide squad especially where a new producer and a new director are concerned. Because 'Portrait of Jennie' had a lyrical beauty, a calculated ethereal abstractness and above all a temporal interest to offer inspite of the eternity it dealt with—results achievable only by one who has mastered the film-medium. If they had to borrow, they could have chosen something easier to digest. But the makers of "Ashiana" preferred to open their mouths too wide with the result that their jaws must be aching now.

"Ashiana" didn't demand much of a story as far as its theme is concerned. But it needed highly intelligent treatment, deft direction—in terms of mature and skilled expression and not merely camera angles—able performances and harmonious visual effects to make an interesting picture about love, faith and eternity. And even then it wouldn't have appealed to all because in India most people feel a pain in the stomach every half hour which deprives them of the perspective of seeing things on a timeless canvas and in a country where people find it difficult to fill the mouths of the living, they cannot be expected to appreciate the dead opening their mouths again. But now lacking in all requirements "Ashiana" turns out to be just a silly and stupid picture with a borrowed idea and an eternal boring quality.

NARGIS VS. JENNIE

Raju and Gauran are two children in some hilly place and they love each other with all the adult consciousness. There is another boy Jeevan who also desires Gauran, again with all the adult resoluteness. Soon these three grow into adults physically also, with the romantic situation still unchanged.

Jeevan still pursues Gauran and finding her more attached to Raju goes to Gauran's father and accusing Raju of various things warns the old man to keep his daughter away from Raju. But the old man has faith in Raju and so he shows Jeevan out of the house. As Raju and Gauran return along a lonely path after taking mutual pledges to remain together, they confront the insulted and furious Jeevan who tries to molest Gauran. Raju



That is one way of handling fire if you have strength in your arms and if you are not afraid of burning your heart. Ranjan takes the risk with Shyama in "Nishan Danka", a thrilling romance directed by Jayant Desai for Vikas Productions.

weakly tries to defend his beloved with his weak limbs and in the tame fight that follows Jeevan decides to dive from the precipice. The long arm of the law soon puts Raju behind bars for three years.

Not willing to marry his daughter to a criminal and in any case not willing to wait three years Gauran's father fixes up her marriage with someone else. As the hour of marriage draws nearer Gauran looks at her childhood toy, which was the reminder of Raju's love for her, and decides not to go through with the marriage. On hearing this her father comes up and tries to persuade her but in a semi-delirious state Gauran backs up a little too much and falls down from the balcony into the river along with the toy in her hand. For all earthly purposes she dies an accidental death because her body is never recovered.

Now when Raju comes out of the jail he is told by his friend Inder about the unfortunate accident. But this super human being with a super faith in super love refuses even to raise an eyebrow and calmly and nonchalantly expresses his disbelief in the story. From now on he begins to wander in search of Gauran till one day he finds her toy at a spot which he had already seen in his dream. This raises his hopes for a reunion with Gauran and after another extensive search he finally faces her and chats with her. Gauran however refuses to come with him and asks him to visit the same spot again.

Raju returns to his friend Inder and excitedly tells him the news. Inder feels convinced of Raju's failing mental faculty and tells him so. Raju therefore brings Gauran with him next time to Inder's house to prove to him that he is not mad. But by the time Inder comes down in his drawing room to see with his own eyes the reincarnated Gauran she disappears from the house and Raju is finally declared mad. Raju again goes wandering till he finds Gauran in the centre of a precariously hanging bridge over a flooded river. As he steps forward to embrace her, Gauran's figure disappears and unseen words inform him that it was only his faith that was alive and that Gauran was really dead. As the words come to an end the bridge collapses and Raju falls into the flooded river. And unlike the furious sea of 'Portrait of Jennie' this flooded river consumes Raju, who only dies an earthly death because in the next shot the director shows us both the lovers together again and Gauran leading Raju by the hand up a steep path, presumably to Heaven.

RAJ AND NARGIS FLOP!

There ends this tale which is neither about here nor there. It is too boring to be about our world and too unimaginative to be about the spiritual world. It is neither ethereal enough to convince us of all the spiritual happenings nor does it show any commonsense while dealing with the normal earthly characters and incidents. The entire presentation is simply amateurish, confusing and taxing, trying to maintain a stupid balance between the real and unreal. The result is that while the spirit, or whatever it is of Gauran, looks more concrete, the earthly characters like Raju and Gauran's father look like ghosts. And if one doesn't remember 'Portrait of Jennie' it is difficult even to understand what the director wants to say. Thus in itself "Ashiana" is an incomplete picture, to understand which one must see 'Portrait of Jennie' first and thus spend twice the normal time and money only to discover what the bearded producer and director of "Ashiana" are suffering from. As a motion picture, however, "Ashiana" has not the least appeal. It neither offers an interesting fanciful story treated in a fluid and expressive style nor does it entertain one bit.

Production values are average. Sets are just ordinary with the usual bifurcated staircase and the usual meaningless statues. Photography is almost throughout in the low-key and we would have given the photographer credit for this because it is in keeping with the gloomy mood of the picture, but for the fact that the cameraman forgot to change the style even while shooting dance sequences and other bright and boisterous occasions, which all brings us to the conclusion that it is all bad lighting and nothing else. Recording is defective with the quality of the same voice changing now and then throughout the picture. Lyrics are the usual sickly sighs; dialogue is too drab and the music is just dull even including the samba piece. Direction is stupid and particularly amateurish for the subject handled.

From the players Raj Kapoor and Nargis give outstandingly stupid performances. Even before she takes an ethereal form and he becomes love-torn, both act with utter indifference that looks annoying as much as it does criminal. In practically every shot they appear artificial, cramped and conscious as if they are being made to do something unpleasant. Both seem to have acted with their hearts somewhere outside the sets. And seeing that they both are experienced and talented artistes only one possible inference can be made, that they are not interested in acting before the camera any more.

Randhir as Inder does quite well but Mohana looks too much of a banyan tree which can better decorate a botanical garden than the screen. The rest are only bad.

To sum it up, "Ashiana" is an imported seed that refuses to sprout in a stupid soil. As a motion picture it is an unsufferable boredom.

"ASHIANA"

Producers:	**Sabharwals**
Language:	**Hindustani**
Dialogue:	**Umesh Mathur**
Lyrics:	**Rajinder Krishan**
Music:	**Madan Mohan**
Photography:	**V. Avadhut**
Sound:	**Patel**
Cast:	**Nargis, Raj Kapoor, Mohana, Randhir etc.**
Released at:	**Kumkum, Bombay**
Date of release:	**24th October 1952**

Directed by:
B. TRILOCHAN

MOTION PICTURE

with a Difference!

Nanke Munne

Producer & Director.

Datta Dharmadhikari

Now on the sets

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कथा. ग. दि. माडगुळकर

Hindi Marathi Social

Produced and Directed by

?

Datta Dharmadhikari

ALHAD CHITRA

ANAND BUNGALOW,
KARVE ROAD, POONA 4.

"Hamari Duniya" Fails To Click!

One Sahu Discovers Another!

In his constant search for King Solomon's Mines, Producer Kishore Sahu continuously takes new risks. Bina Rai, the risk of "Kalighata", succeeded beyond expectations and the girl has not only enjoyed a meteoric stellar career but has also succeeded in landing a life partner. The other one, Asha Mathur, has proved a bad risk. The girl reveals no acting talent. With a wooden face and a vacant look, she has bored audiences all over the country and brought her producers to grief.

The latest risk is an old experiment. It is another Sahu, chip of the same old block to which Kishore Sahu himself belongs. This one is named Sushil Sahu. In "Rim Jhim" and "Bijli", his two previous directorial assignments, he seems to have stooped to conquer. Because in "Hamari Duniya" he has actually arrived and if given proper guidance and encouragement, he may soon compete with his more illustrious brother. Sushil Sahu has the makings of an excellent director and his work in "Hamari Duniya" is brilliant in parts, especially in those sequences where he has squeezed out some emotions from that wooden doll, Asha Mathur.

MRS. WOOD'S "INSPIRATION"

Producer Kishore Sahu is obviously not an original thinker. He seems to need outside inspiration or some one else's work to write a story. "Hamari Duniya" is therefore "inspired" by "East Lynne", Mrs. Henry Wood's popular novel.

Changes have been made to harness the "inspiration" for the Indian screen. The Sahus call these changes as improvements, as everything they once touch is always improved. We, however, beg to differ. Some changes were inevitable but changing the original complexion is inexcusable. But as every Sahu is born convinced, there is no sense in arguing this point further.

Thakur Pratap Singh, an ailing zamindar of Allahabad, is surrounded by parasites claiming different relationships with him in the belief that the zamindar has a lot of money, part of which every one hopes to inherit. Veersen is the doyen of these parasites. He is sly, slick and ruthless. The others are Jeevan, the son of the housekeeper Basanti Devi; Janki Das, the manager; Tara, the maid servant.

The Thakur is in debts and he soon sells his house to Barrister Kailashnath Mathur (Sahu's weakness for "Mathur" has made the name a disgusting appendage and more so after he changed the name of a wooden Sikh to Asha Mathur. We think Mathurs like our great artiste Motilal should protest vehemently against this communal slander). But the condition of the sale is that the possession of the house would be given to Kailashnath Mathur only after the death of the Thakur.

The Thakur has a daughter Radha Rani who was educated in England and who is summoned to her father's ailing bedside to be with him in his last moments if necessary. Every one thus expects the old man to pop off, including, ofcourse, the doctor.

Sushil Sahu! He threatens to compete with his illustrious brother by becoming an excellent director some day.

Veersen, however, is anxious to hasten the event. So he puts some poison into the old man's milk glass and quickly dispatches him to the place where rich zamindars usually go. The police come on the scene and motives are investigated. Suspicion travels around from Barrister Mathur to the different servants till it finally settles upon Jeevan, the housekeeper's son, who runs out through sheer fright and becomes a fugitive from law. Veersen goes unscathed and looks at Radha Rani's tears with strange nonchalance.

Those tears are not pearls any more because her father had sold the house to pay off his debts and left behind nothing. Radha Rani becomes an England-trained orphan.

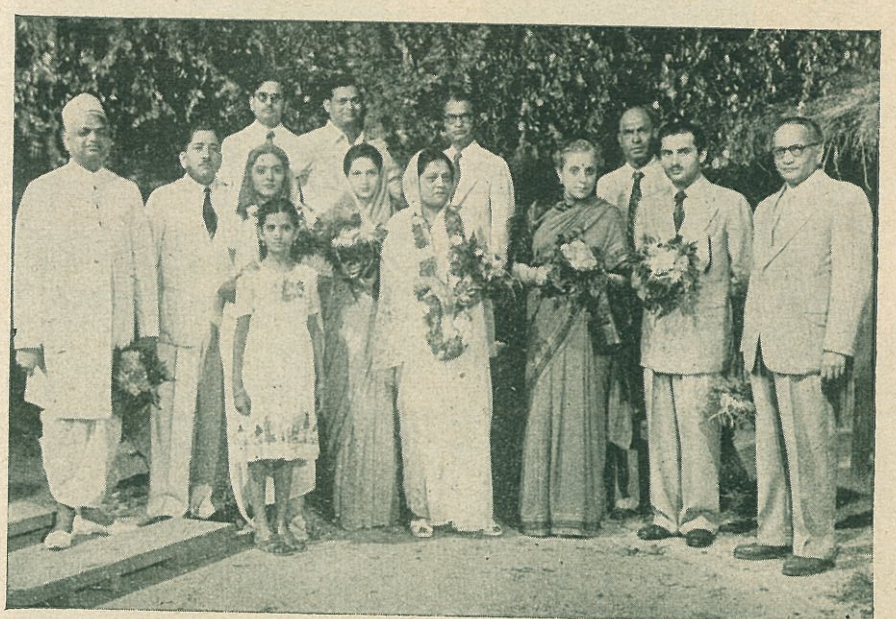
TRAINING IN ENGLAND?

This England-trained girl is now taken by some distant relation of hers to his home and, believe it or not, she begins to wash clothes, clean utensils and make cowdung cakes there. We would like Kishore Sahu to produce another girl like this in India or take some cowdung on his own face. Radha Rani goes through the usual sob-stuff but before she gets corns on her palms, Barrister Mathur marries her and removes her to her father's old house. She soon gets a little daughter called Naina.

Veersen now arrives on the scene and tries to rape Radha Rani. The woman jumps into the river but is rescued by some pimps. The impossible adventures this England-trained woman passes through don't speak much for Producer Sahu's synthetic intelligence.

Barrister Mathur takes another wife in the meantime, an old flame of his, nursed by his own useless sister.

The idiotic mess goes on for some time, with Veersen punctuating it with new turns and twists, till the climax is reached in which we see a near-to-death Naina, Radha Rani as a hooded nurse, Barrister Mathur on pins of anxiety and Veersen eloping with



The princes are fast becoming good citizens of free India. In helping industries they are doing their bit to build a powerful nation. Here is a princely family at the "muhurat" of "Shri Ram Shabaree", a picture of New Huns Chitra. Front row, left to right: P. Seksaria, D. K. Parker, Ranjana, Rani Satyashiladevi, Rajmata Parvatibai of Sawantwadi, Mrs. Hutheesingh, Raja of Sawantwadi and Dr. Karnik. Standing behind, from left: Malhotra, Junnarkar, Baburao Pai and Sitaram Naik.

They are often bent like a blade to cut the male heart in two or to give it a sharper edge. Bina Rai is very effectively used in "Aurat", a costume tale produced and directed by Bhagwandas Varma.

Mathur's wife. A motor accident in which Veersen and Mathur's wife die ends the agonizing exhumation of Mrs. Henry Wood and Naina recovers her mother and in doing so restores her father's old bed mate.

TECHNICALLY POOR

Screenplay-writer Kishore Sahu thinking action to be incident has tried to pack the story with incidents—many of them impossible and unimaginative. He has thus completely missed the human drama. In the latter half, the story becomes a detective yarn. "Hamari Duniya" has a damn poor screenplay.

The production values are generally poor. The picture's bad photography announces itself from the very first shot of Kishore Sahu, the principal character in the story. Later, it takes an erratic career, more often bad than good. The cameraman must not be an expensive technician. The song recording is also erratic and careless and so is the general recording of the dialogue. It is a disgrace that a prominent producer like Kishore Sahu could not get good and careful technicians after India being in the motion picture industry for over 40 years.

Kishore Sahu, moreover, shows absolute contempt for the intelligence of his audience when he makes three different playback singers sing for Asha Mathur. This woman thus has four voices—three for singing and one for speaking. This is a fraud, technically and emotionally, and an outrage on the artiste herself. Even Asha Mathur does not deserve this treatment.

The music is not bad but the songs being too long bore. A couple of tunes are quite attractive. The dialogue is very good. The sets are poor. They lack decor.

The direction of Sushil Sahu is brilliant in parts and routine work at other times. He had to follow a screenplay packed with illogical incidents and he could hardly get any opportunity for emotional work. The few emotional sequences that fall to his lot have been very well done. But the lad gives a promise of better work if left severely alone on a story of his own choice, without the Big Brother acting in it.

KISHORE SAHU OUTSTANDING

From the players, Kishore Sahu easily gives the most outstanding performance. The entire story veers round him and he naturally gets the maximum opportunity to display his seasoned talent. He speaks his dialogue beautifully.

Bharat Bhushan plays Barrister Mathur and gives a fine, cultured portrayal while Om Prakash keeps the usual home fires burning with a humorous portrayal that brings relief in moments of boredom.

Kuldip Kaur, an excellent type player, is wrongly cast in a minor role of no consequence. One wonders why she was at all taken. Her role could have been removed without causing any bleeding injuries to the main story.

Amongst the women, Menaka gives a perfect performance in a small shrewish role. The woman seems to be good for these parts.

Asha Mathur remains wooden throughout. Even the glycerine tears get stuck on her face and look helpless. She is just no good as a screen artiste. She cannot speak, cannot act and looks stupid.

Leonor Maria, a Spanish grasshopper, sings and dances like one and annoys every second.

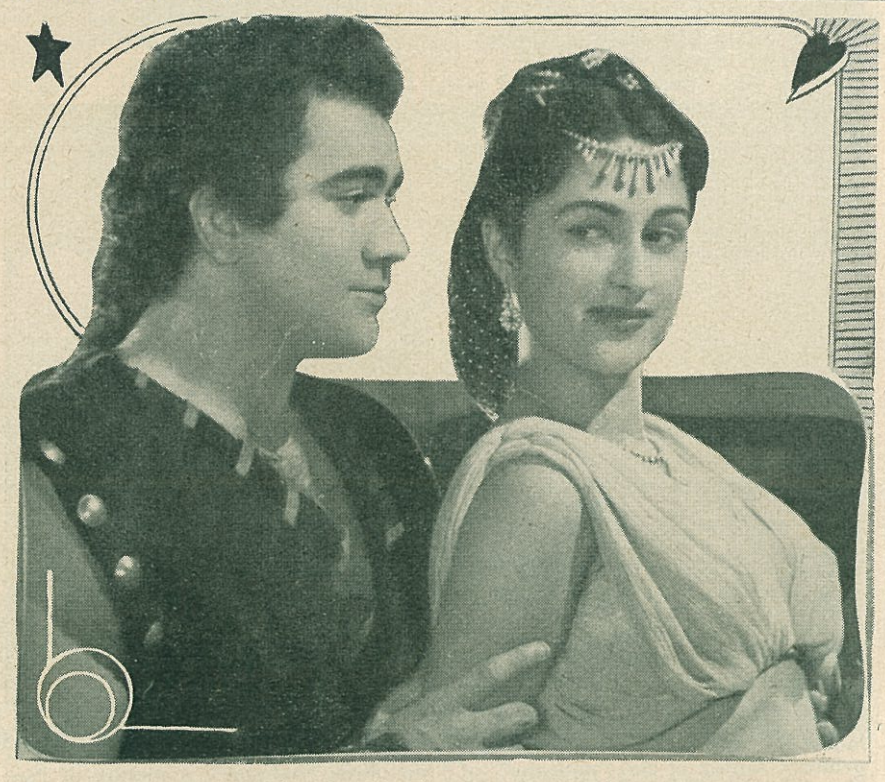
"Hamari Duniya" could have been a better picture had the screenplay writer not stretched the wrong end of his imagination, had Asha Mathur not been playing the principal role and had the producer given better production values.

As it is, it is poor stuff.

HAMARI DUNIYA

Producers:	**Hindustan Chitra**
Language:	**Hindustani**
Screenplay:	**Kishore Sahu**
Dialogue:	**Ramesh Gupta & Girish**
Photography:	**P. Issac**
Recording:	**V. V. Gandhi**
Song Recording:	**Katrak and Sharma**
Music:	**S. Pathak**
Lyrics:	**Hasrat Jaipuri and Indiwar**
Cast:	**Kishore Sahu, Asha Mathur, Bharat Bhushan, Kuldip Kaur, Rani Chanda, Menaka etc.**
Released At:	**Imperial, Bombay**
Date of Release:	**7th November 1952**

Directed By:
SUSHIL SAHU



Watch her triumphant look! She has tamed the brute and brought him licking her feet. It is beauty's triumph over strength. It is worth watching the romance between Prem Nath and Bina Rai in "Aurat", a passion play produced and directed by Bhagwandas Varma.

"Jalpari" Presents Ugly Nonsense!

Picture Fails Miserably To Entertain!

All strong men die in a woman's lap. And Prem Nath is no exception when he meets Bina Rai in "Aurat", produced and directed by Bhagwandas Varma.

What Prem Nath and Bina Rai began in "Aurat", they concluded in actual life. Acting is a dangerous thing sometimes.

When a picture opens with the title that it is an 'imaginery' tale one feels assured that he is not going to be troubled by much imagination in the picture seeing that not much of it was wasted in spelling the titles. Trivedi Productions' "Jalpari" keeps this assurance given in its first flash on the screen throughout by confining all the imagination to the conceiving of the plot. And wherever this plot came from it brought its own ration of imagination.

All over the world motion pictures are produced with the primary object of bringing home some money but probably no other picture had this object so clearly in view at every stage as C. M. Trivedi's "Jalpari". Trivedi wanted quick profits and knowing that Vasan made money merely by buying "Patal Bhairavi", he turned to a picture with magic and mystery. So he hurriedly collected bits from old and new adventure films and adding an episode or two probably from his son's Rapid Reader called it a story and himself became its story writer. He then caught hold of Mohan Sinha and named him the director and finally canning 14200 ft. of putrid celluloid called it a picture.

But inspite of what he may say, after seeing the whole thing we feel that neither is "Jalpari" a picture, nor Mohan Sinha a director nor Trivedi a story writer nor even an intelligent producer. "Jalpari" is the usual hoax, intended to be played on the gullible spectator to fool him, but it seems to have proved a boomerang and now the makers of "Jalpari" look like so many fools.

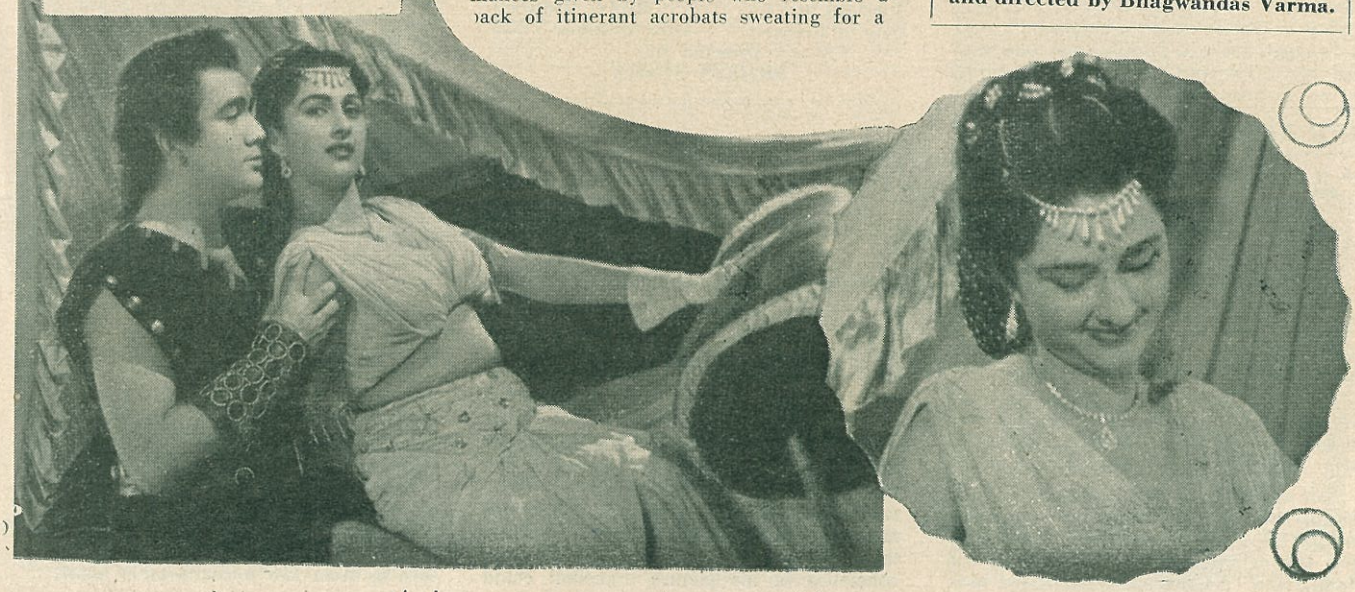
"Jalpari" is nothing if not foolish. In the first place the story itself has enough of nonsense and triteness and most of the incidents are either disgustingly familiar or unimaginative. Add to this careless recording, bad photography, ugly sets, dunderheaded direction and stupid performances given by people who resemble a pack of itinerant acrobats sweating for a square meal and you get a fair picture of an asinine essay in motion picture production.

COCK AND BULL STUFF

The story is about a beggarly-looking bandit Mangal Singh who robs the rich to pay the poor. Mangal Singh steals into the palace of some stupid state to get a necklace he needs badly probably to strangle his thick neck with. But instead of the necklace he returns to his den with another thick neck, that of the princess. Mangal holds Rajkumari as a hostage and demands from the Maharaja the necklace with a nuisance value. The Maharaja agrees to pay the ransom and sends his Senapati to get back to Rajkumari in exchange for the necklace. But Senapati decides to be more clever than his senile king and brings all the three—the necklace, Rajkumari and Mangal Singh—to the palace.

As the question of punishing Mangal comes up, Rajkumari begins to extol his virtues having fallen in love with him during her short adventure. And the Maharaja, who lies bed-ridden with some unknown illness near a window with four particular specks of clouds permanently peeping at him, begins to feel convinced by his daughter's account of the rebel. But Senapati had his own evil eye on Rajkumari. So, he suggests that Mangal Singh should do something more to prove his loyalty to the king and people and he puts forward the proposal that Mangal should undertake a journey to the palace of sea-nymphs and bring the 'black rose' from there which alone could cure the Maharaja of his illness.

Mangal Singh now sets out on this mis-



That is not a bridal blush. It is a sweetheart's coy gesture which Bina Rai practises in "Aurat", a passion play of love and hatred produced and directed by Bhagwandas Varma.

sion and after swinging his sword, waving his limbs, jolting his belly and shaking the hairy nest on his nape a number of times ultimately reaches the abode of sea-nymphs. The moment the chief nymph Jalpari sets her eyes on this fat phenomenon from earth, she falls in love with his thick nape with the thick nest on it and helps him to get the 'black rose'. However, the conditions under which the rose is obtained compel Mangal to return to earth with Jalpari as his wife.

In the palace on earth the 'black rose' does the trick and Maharaja manages to remove himself from the sight of those obstinate clouds which refuse to leave the balcony, wind or no wind. But Jalpari creates a lot of complications and broken hearts, till she gets poisoned by Senapati. Once again Mangal becomes a regular rebel against the Maharaja believing Rajkumari to be responsible for his non-terrestrial wife's death. Things remain bad for some time till Mangal is arrested and brought to an open-air platform for execution. At the last moment the long-dead Jalpari jumps in front of Mangal Singh and intercepting the arrows meant for him dies a second death. Finally Mangal kills Senapati in a duel thus saving two thick necks for each other.

The whole picture is just kid stuff which even kids would like to pass on to imbeciles. Unconvincing in presentation, poor in production, lacking imagination and rich in stultification, "Jalpari" makes a high bid for the lowest rank of pictures produced in India. Sets are ugly and jarring while photography and recording are both erratic. Dialogue is entirely stupid and so is direction. The picture has no good songs to offer.

Ashok Kumar as Mangal Singh looks a fat, lazy and loutish beggar instead of a dashing and reckless bandit and in this action role makes a perfect marionette without the strings. Nalini Jaywant as Rajkumari looks and acts awkward. Geeta Bali doesn't look so bad but has nothing to do beyond looking good. Bipin Gupta lies comfortably in bed and speaks Urdu with his tongue always slipping on the palate and all the guttural sounds preferring to remain in the windpipe. Tiwari as Senapati looks a sweeper and also acts like one. The rest also deserve mention but not in print.

Here is a lock that unlocks the heart and pours out from it a flood of emotion with an agonizing rhythm. And that lock of hair belongs to Suraiya who forgets her usual politeness and hurts us in "Goonj", a love tale directed by Phani Muzumdar.

In brief, Trivedi Productions' "Jalpari" is an ugly affair with ugly production values, ugly performers and ugly performances and as such it is not likely to do handsome business.

"JALPARI"

Producers:	**Trivedi Productions**
Language:	**Hindustani**
Story:	**C. M. Trivedi**
Dialogue:	**Mohan Sinha**
Lyrics:	**Bharat Vyas, Ramesh Gupta etc.**
Music:	**Pandit Govindram**
Photography:	**Dinu M. Desai**
Sound:	**Ramesh Desai**
Cast:	**Ashok Kumar, Nalini Jaywant, Geeta Bali, Bipin Gupta and Tiwari etc.**
Released at:	**Roxy, Bombay**
Date of Release:	**16th October 1952**

Directed By:
MOHAN SINHA

OUR REVIEW

"Aasmaan" Picture Without A Cloud Of Intelligence!

Pancholi Deserves Mental Treatment!

Though not specifically mentioned in our Constitution, we guess, everybody has the fundamental right to go crazy once in a while. Producer Dalsukh M. Pancholi has exercised this right rather unexpectedly in his "Aasmaan" in which he goes crazy with Morarji's vindictive obstinacy.

This is a slightly tragic business remembering the way Pancholi faced the misfortune of Partition and yet managed to give two tolerable entertainers in "Meena Bazar" and "Nagina". Rehabilitated now, we had expected him to improve his work and give us better entertainment. Instead, we find in "Aasmaan" not entertainment but something resembling a demented person's delirium.

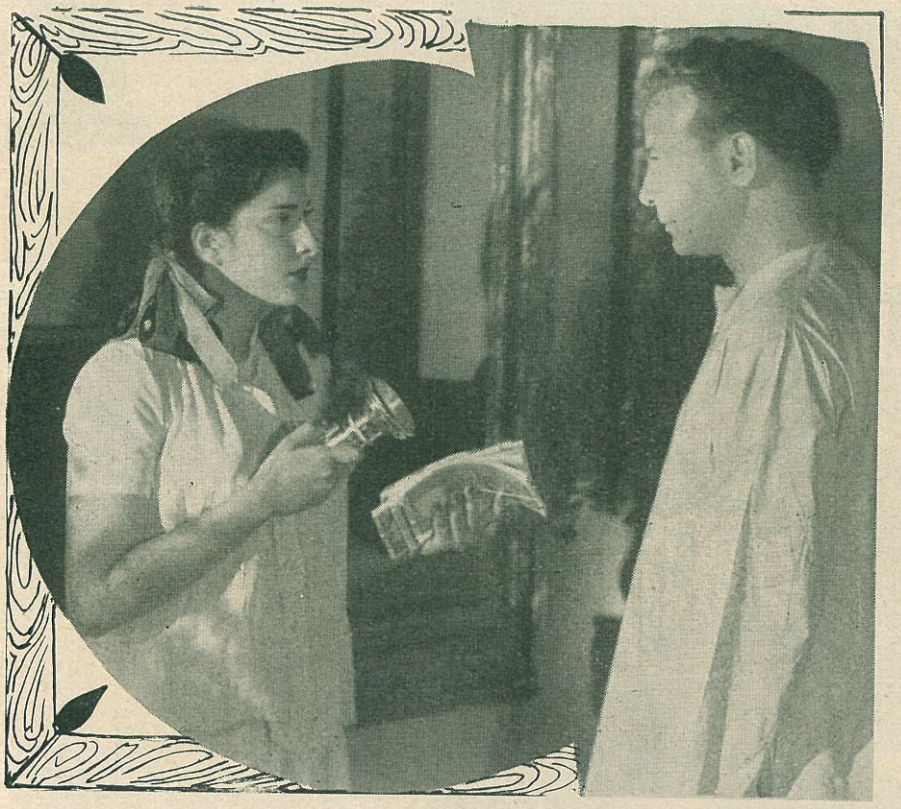
As a picture "Aasmaan" neither makes any sense nor does it entertain. And when a motion picture fails in these two basic requirements, no amount of model-blowing can do the trick and make the picture click. Thus without sense or coherence in his picture, Pancholi could have as well blown off the model of New York City and yet "Aasmaan" would have remained a poor and puerile picture.

"Aasmaan" has one of the most muddled stories of the decade. It has neither theme nor purpose, nor even a sensible spin. All these things probably left the screen with the name of the unknown storywriter. Merely some odd, unearthly characters limping through hysterics from one stupid situation to another do not necessarily lend a picture a story, leave alone a story with a purpose.

"CLIVE OF INDIA"

The picture opens in the house of Rai Saheb Badriprasad where his young son Amar's birthday is being celebrated with an unattractive song and some ugly close-ups of scores of ugly children. As the song comes to a relieving end Rai Saheb Badriprasad walks into the house and we soon discover that he simply dislikes Amar. Badriprasad plainly tells his wife that he considers Amar to be a symbol of ill luck. Amar's mother begins to cry and Amar on overhearing his father's sentiments about himself decides to climb the roof of the house along the pipe-line. This creates a lot of commotion among the guests who soon give us a glimpse of a mad carnival crowd. Badriprasad however manages to reach the roof of the house and after caning the little fellow hands him over to his wife who sings the little trapezist to sleep.

Next day, as decided by Rai Saheb, Amar prepares to leave for Dehra Dun to receive his schooling far away from his father. Accompanied by his mother, a sister and a brother Amar drives in a carriage to catch the train. This carriage now becomes the cinematic eliminator and meets with a ridiculous accident, in which everybody dies except that Amar fellow who should have been the first, if only to save us from two uncomfortable hours.



Who has caught whom stealing? And why should a man steal money with honey in the room? But then Motilal has gone old now and he probably thinks that money can build a reputation which a honey can not in "Pahili Shadi", a domestic melodrama directed by Ram Daryani for Krishin Movietone.

This carriage accident does a lot of things including bringing about a complete change in the attitude of Rai Saheb towards his now motherless son Amar. It also changes the financial complexion of Rai Saheb who before the accident was quite a favourite devotee of Mammon. Rather in a hurry Rai Saheb becomes a penniless Paul and leaving his mansion goes to dwell in a humble quarter along with his son.

Shortly after moving into his new abode Rai Saheb marries another woman who walks into this house with a fiery temper and a foolish son. Amar was already an acutely odd child. After the arrival of his step-mother and step-brother, he leaves the house and adopts a freakish code of behaviour. He soon grows into a youth, a useless youth, who simply hangs around the ruins of a forlorn palace and keeps climbing the roof along the pipe-line till one becomes sure that the only thing he misses is a tail. The fellow just doesn't seem to know what to do with his life except spoiling our two good hours.

And now around this grown-up Amar are built a number of situations which do not make even as much sense as our Ministers' speeches. Shampoo, the daughter of a restaurant owner, falls in love with Amar but Amar decides to fall in love with Kumkum, one of the playmates of his childhood. Shampoo, out of vengeance, gets Amar in a jam but he manages to get out after tasting it. In his turn, Anil, the grown up step-brother of Amar does a lot of other things including the blowing up of the withered palace in which the old Rai Saheb gets wounded and ultimately dies somehow managing to associate sacrifice with a natural phenomenon. Amar and Kumkum, of course, live on unitedly.

PROFOUNDLY ABSURD

In short, we find it difficult to recount the story even after having seen the picture. And we find it difficult because the whole thing is absolutely absurd and hasn't even coherence to offer. Pancholi's direction is awfully poor. A director's primary business is to tell the story and when he pitiably flounders even in achieving this object, it becomes almost superfluous to judge the direction on other points.

There is practically nothing right with "Aasmaan" except perhaps the producer's intention. We don't think Pancholi wanted to cheat the spectator. His only fault is that he has allowed his ambition to run away with his good sense. And a successful picture cannot be made merely with a stormy ambition, it requires a few whiffs of brainwork also. Sets are not bad though they sometimes reveal an outlandish imagination. Photography and sound both are none-too-satisfactory. Dialogue is silly, lyrics mediocre and the music has no novelty.

From the actors none gives a performance worth writing home about. Nasir Khan and Shyama do some usual stuff which looks insipid because of its usualness. Veera does not know how to act while Badri Prasad overacts. David, Anwar, Lalita Pawar and Arti are all mere decorations. Only they fail to decorate the picture. The boy who plays young Amar is an ugly duckling who is usually loved by his parents alone. He has too big a nose for his age, a size from which two noses could be easily made. With his unattractive appearance he kills that first impression which the picture could have formed with a really sweet kid. Another stupid character in the picture is the Doctor played stupidly by Durrani.

In fine, Pancholi Productions' "Aasmaan" is a vast, colourless canvas of crass confusion and as such should be left to oblivion.

"AASMAAN"

Producers:	**Pancholi Productions**
Language:	**Hindustani**
Screenplay:	**Chandershekhar**
Songs:	**Prem Dhawan**
Music:	**O. P. Nayyar**
Photography:	**E. Mohammed**
Sound:	**Shankerrao Damle**
Cast:	**Nasir Khan, Shyama, Veera, Badri Prasad, David and Lalita Pawar etc.**
Released at:	**Swastik, Bombay**
Date of Release:	**10th October 1952**

Directed By:
DALSUKH M. PANCHOLI

Those eyes are dancing with excitement. They have spotted their victim and he seems to be within range of Asha Mathur in "Dhuaan", a social story produced and directed by R. L. Malhotra for Roopnagar Ltd.

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SHANTI KUMAR

Music
ROSHAN

Production Executive : BHUPEN KUMAR M.A. B.Sc.,

Distributors :

BOMBAY: Shashikala Pictures, Sandhurst Road, Bombay 4.
DELHI, U.P., E. Punjab: Rattan Pictures, Delhi & Jullundur.
C.P.C.I.: Bharat Pictures, Akola.
SOUTH: N. M. Shah, Film Agent, Kingsway, Secunderabad.
BENGAL: Goldwin Pictures, Calcutta.
OVERSEAS: International Film Distributors, Bombay 4.

☆ ★ ☆

Moses Comes to Rescue In "Bindur Chheley" !

Sarat Babu's Story Attracts Crowds !

Sarat Chatterjee, the Moses of motion picture producers in Bengal, has once again come to the rescue of one more Bengali producer with his story "Bindur Chheley" which is drawing crowds because of its tender, human and domestic theme.

Sarat Babu's stories are so naturally cinematic that they automatically make the producer, the screenplay writer and the director look clever and intelligent. That is what has happened to Naresh Mittra, the scenarist, and Chitta Bose, the young director. In sticking to the simple story in a simple manner, without trying to be smart, both Mittra and Bose have succeeded in bringing to the screen a lot of the gentle spirit of the original story.

ALL FOR A CHILD

Jadab is very fond of his younger brother Madhab, whom he gets married to a rich, educated girl Bindu, who is very temperamental. Annapurna, Jadab's wife, looks upon Bindu as her own daughter. Jadab is also very fond of his little sister-in-law and is not prepared to hear anything said against her as he considers her to be very lucky.

Bindu often gets fits and nothing seems to cure her. This is attributed to her earnest desire to bear a child remaining unfulfilled. Annapurna however finds a cure for the ailment by offering her own little son Amulya. Bindu immediately takes a liking to Amulya and starts loving him as her own child. Amulya practically becomes her son and she showers on him all her motherly love and affection and the child starts addressing Bindu as "mother" and Annapurna, his own mother, as "didi".

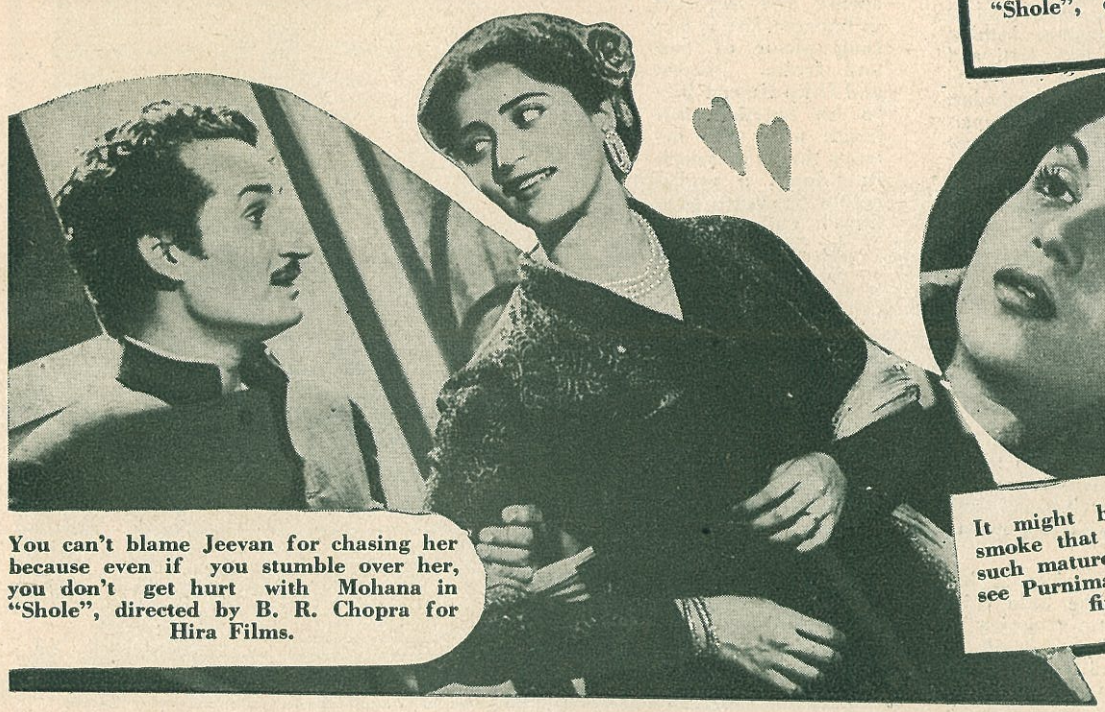
But life is a canvas of light and shade and this picture of happiness changes with the shadow of Elokeshi, a sister of Jadab with her husband and a vagabond son, Naren, darkening the doors of the home. Naren, though small in years, is precocious, bad in behaviour having taken part in village theatrical parties. Bindu tries to keep Amulya away from Naren and his influence, but Amulya is encouraged by Annapurna. This leads to a quarrel and misunderstanding between the two sisters-in-law, Elokeshi supplying the fuel. At last Bindu in a fit of temper showers curses on Annapurna and insults her. This quarrel sows the seed of partition. Another house is soon built and Bindu and her husband move in without Amulya. Without her adopted son, Bindu becomes seriously ill. The news of the crisis brings out the best in Annapurna and she rushes to the bed of Bindu. The clouds clear and it ends happily.

WHAT A GEM!

Good performances considerably contribute to the success of the picture. Molina, as Annapurna, lives her role and perhaps gives the best performance of her career. This woman is a gem of an artiste. Sandhyarani, as Bindu, also gives a creditable performance and expresses all the emotion-

When a woman switches on a smile she is hiding a design. Does Bina Rai also do so in "Shole", a story of Hira Films?

Tears have a pearl value in the market of the poor. Wonder why Naaz sheds them in "Shole", directed by B. R. Chopra.



You can't blame Jeevan for chasing her because even if you stumble over her, you don't get hurt with Mohana in "Shole", directed by B. R. Chopra for Hira Films.

It might be just cigarette smoke that brought tears to such mature eyes. Why not see Purnima in "Shole" and find out?

al subtleties of her role very effectively. As Jadab, Pahari is convincing. The other small roles are pretty well played with the exception of Ajit Bannerjee who has little to do as Madhab and that little he does too stiffly.

The production values are fairly good—photography being uniform, sound recording pretty good and the atmosphere pleasingly achieved. The one song-and-dance item in the picture could have been profitably left out. It just doesn't fit in.

"Bindur Chheley" is the story of the Moses of Bengali producers and as such it is destined to lead the producer of this particular one safely to Canaan.

"BINDUR CHHELEY"

Producers: **Jugantar Chhaya Pratisthan**
Language: **Bengali**
Story: **Sarat Chandra**
Music: **Kalipada Sen**
Photography: **Ramananda Sen Gupta**
Recording: **Satyen Chatterjee**
Cast: **Molina, Sandhya, Renuka Rai, Pahari Sanyal and others.**
Released at: **Sree Cinema**
Date of Release: **19th September 1952**
Directed by:
CHITTA BOSE

OUR REVIEW

"Bhuler Sheshey" Fails Miserably!

Stupid Old Story Stupidly Produced!

"Bhuler Sheshey" is the old ghost of a story, on the screen for the umpteenth time to haunt it and frighten the spectators with its familiarity. And Amar Mullick, who throws his weight around as an experienced actor, director and producer, has given us an exhibition of his intelligence in selecting a story of which we know the end in the first reel. And to demoralize us more, he has gone a step further and directed the picture as stupidly as he could. The result: a disastrously poor picture!

Debabrata, a poor school teacher, brings up his only sister Haimavati and educates her personally. He even engages Saru Uncle, a musician, to teach her music. Being poor and sick, he is anxious to get his sister married in a good family.

Rai Bahadur, the Zamindar of the village, visits the place for shikar and is attracted by the village maidens bathing in the pond. He notices Haimavati and though much below his status he subsequently marries her. The Rai Bahadur, an aristocrat, is too narrow minded, superstitious and whimsical. He is also over proud of his family tradition. Haimavati soon becomes a piece of decorative furniture in his household. He stops her music, forbids her from seeing visitors, intercepts her brother's letters and reminds her of the gulf between them in unkind words.

Haimavati soon gets a son and hopes for a change in treatment by her husband. But the man is a sadist. One day Haimavati comes across her brother's letters which her husband had intercepted. From these she learns of her brother's illness and seeks her husband's permission to see her brother. The permission is refused but Haimavati defies her husband and steals out in the night with her son to see her brother.

Rai Bahadur, however, arrives at her brother's house, snatches the little child and forbids Haimavati from returning to his home. Now begins the usual tale of woe in which a good and good looking woman faces and fights a cruel and designing world. Haimavati passes through several unconvincing adventures till she is again brought to the doorstep of her husband as a thief. And then the clouds dissolve and the sun shines again.

A CASUALTY OF INTELLIGENCE

The story could have been made emotional and interesting. But that was a problem of intelligence and neither the storywriter nor the director could solve it.

Bharati Devi plays the heroine. But in a poorly developed role with poorer direction, this talented girl fails to convince. She has been given too many songs. Renuka Rai is not bad but Kamal Mittra as Rai Bahadur is not at all impressive. Kanu Banerjee fails. He is just wrongly cast as Debabrata. Renuka Rai as the suspicious and sharp-tongued wife of the professor is quite good. Kamal Mittra as the Rai Bahadur, the blue-blooded aristocrat husband, acts his part in his usual style but is not very successful. Kanu Banerjee as Debabrata suffers from miscasting. The host of other popular artistes included in the cast deserve no special praise as they suffer from improper development of their characters.

Technically, this is a pleasant picture to see, the photography being pleasant and the sound good. Boral's music is a rehash of old tunes and fails miserably. It is time Boral gave something new instead of cashing on his old reputation.

"Bhuler Sheshey" is a miserable flop and as such a bad beginning for M. L. B. Productions. The picture should be scrupulously avoided by exhibitors to retain the goodwill of their patrons.

"BHULER SHESHEY"

Producers: **M. L. B. Productions**
Language: **Bengali**
Story: **Tulsi Lahiri**
Music: **R. C. Boral**
Photography: **Ajoy Kar and Devjibhai**
Recording: **Modhu Sil, Gour Das and J. B. Irani**
Cast: **Bharati, Renuka, Kamal Mittra, Amar Mullick and others.**
Released at: **Rupabani**
Date of Release: **17th October, 1952**
Directed by:
AMAR MULLICK

When youth is in spring and sex still in harness, life is one long picnic of fun and frolic. Nimmi and Dilip Kumar like to be together but laugh away the serious thrills of youth in "Aan", a multicolour romance produced and directed by Mehboob.

OUR REVIEW

"Ezhai Ulavan", A Post-Mortem Theme !

Picture Fails To Be Popular.

Older the man, greater the tickler. Motilal proves this to Nargis' obvious satisfaction in "Pahili Shadi", a domestic theme.

This is another farmer-zamindar hocus-pocus which has arrived on the scene too late. Pictures that seek to point out an evil after the evil ceases to exist fail even to create a curiosity, leave alone serving any useful purpose. "Ezhai Ulavan" has therefore failed to be popular and miserably so.

Prasad, son of the zemindar of Bhuvanagiri while producing a stage drama in aid of refugees, makes the acquaintance of his college-mate Seeta, who gives a sparkling performance, without knowing that she is the daughter of Raghavan, one of the tenants of the zemindari.

With the zemindar on his sick bed, control of the estate is assumed by his wife Durga Devi and Vedantam, the unscrupulous manager, exploits this woman-control to his own advantage by corruption and tyranny. He also nurses a glad eye for every colourful skirt forgetting his age and status.

With the estate pawned to the hilt, Durga Devi has plans to redeem the situation by getting her son Prasad married to her brother's daughter, Leela, an heiress in her own right, but she reckons without the advanced views of Prasad, already smitten with the charms of Seeta. The lovers meet in the village, when Prasad effects timely rescue of Seeta while Vedantam is about to molest her. The seeds of conflict between Prasad and Vedantam are thus sown.

Prasad also saves Raghavan, a farmer leader, from being assaulted by Vedantam.

When Durga Devi urges her son to marry Leela, Vedantam reveals the little love tale between Prasad and Seeta. Prasad is adamant in his resolve to marry Seeta and Durga Devi asks Vedantam to devise a way out of the impasse. One night Raghavan's hut goes up in flames and he is burnt to death while again Prasad rescues Seeta from the burning hut. Durga Devi objects to Prasad bringing her to live in their home and as a result both Seeta and Prasad quit—to seek their fortune elsewhere. His attempts to expose Vedantam's misdeeds and his plea in favour of the poor tillers fall on Durga Devi's deaf ears.

THE CHILD! HOW COME?

At Madras, Prasad starts a magazine to agitate for the rights of the cultivator and front-pages Vedantam's many sins. Unrest grows in Bhuvanagiri. Seeta, to find funds for the magazine "Ezhai Ulavan", becomes a dancer in a dance troupe of which the proprietor is an old friend of Vedantam. In search of Dasi Kalyani, who had cheated him of a large amount of money, Vedantam also comes to Madras and foists a false case on Prasad on the charge of possessing a fire-arm without licence and his arrest results in the death of the old zemindar. Seeta is knocked down by a car and is taken to hospital by Leela where she is delivered of a male child. When Leela learns Seeta's identity, she drives her out from her home with her child.

Seeta, arrived at the village of Bhuvanagiri, heads a demonstration of riots threatened with eviction by Vedantam and meets Durga Devi who slaps her on the cheeks. Satyagraha and a strike paralyse the village and when Vedantam is coercing Durga Devi to sign a deed to his advantage, Prasad released from jail again appears on the scene. During the ensuing show-down, Vedantam tries to shoot him down but wounds him in the arm and commits suicide. The villagers under the leadership of Seeta arrive on the scene. Explanations follow. Prasad marries Seeta and puts into practice the precept that the land belongs to the tiller.

Confused? But only for a minute! Nargis will soon decide and then see what she does in "Pahili Shadi", directed by Ram Daryani.

Man wears many faces when he has to face more than one woman. Doing so saves the hearts of the women. Motilal wears a beard and soothes both Nargis and Manorama in "Pahili Shadi", directed by Ram Daryani.

Apart from the fact that the film is of no live interest, the improbabilities with which it bristles make it thoroughly disgusting. First and foremost, it belies its title, "The Poor Tiller". There is not one scene in the whole picture to show there was any suffering due to hunger or privation. And the plea of want among the villagers falls to the ground when Raghavan could give his daughter college education and dress her in silk all the time.

The way Prasad arrives at the opportune moment to effect a rescue time and again is stretching credulity too far. Why Prasad does not run true to type and airs socialist doctrines is left unexplained.

The attempt to tar proprietors of dance troupes with the same brush with which film producers are tarred is in bad taste. Cannot there be any cultural activity in India without sex being imported into it? Kamaraj, the proprietor of the dance troupe, is a contemptible type and seeking to make him an old friend of Vedantam for the purposes of the story is so thin a device that it fails to tell.

POOR STUFF

The final scene when Seeta succeeds in rallying the mob to follow her to the zemindar's home, when dhobies and bricklayers quit their work to join the procession, all because Seeta sings a song, is stupid, fantastic and preposterous. People who had been unable to rise even when their houses were burned over their heads and their daughters molested are fired to action by a mere song—and it is not a song but the mewing of cats in symphony.

The magazine "Ezhai Ulavan" fails; it would not have failed had it a cause to espouse and a clientele to serve. That perhaps is the biggest mistake in the story but without it the story would not have moved forward.

Kannamba as Durga Devi fails to click. It is apparent that she is acting a role and that too most unwillingly. Of acting, except to open her eyes wide, there is no trace and one fails to see in her the imperiousness of the wife of a zemindar, who will not be cowed down. She makes a brave attempt to speak Tamil without the Andhra accent but once or twice she falters and the cat slips out of the bag.

Anjali Devi as Seeta fails to impress and her talent has deteriorated considerably. The mad capers she cuts and calls dances convince no one. Daughter of a poor farmer she dresses gorgeously and has a magnificent park reserved for her love-making with Prasad. Her dialogue is flat probably because, being a Telugu, she does not understand what she is speaking. And it would be a distinct mercy to us if she refrains from singing. Characterization of Prasad by Sriramamurthy is insipid and life-less and his blank expression of a dolt taxes the nerves.

Lingamurthy makes a remarkably good job of the role of Vedantam. He is a masterly and polished villain born to lord it over others. But for him the picture would have failed to run.

Music and lyrics are distinctly below average and not even one of the songs, in outlandish tunes, can be popular.

The technical values are quite good. With a dead theme, the picture fails to entertain. It is a bad risk for exhibitors.

"EZHAI ULAVAN"
(The Poor Tiller)

Producers: **Sri Raja Rajeswari Films**
Language: **Tamil**
Story and Dialogue: **"Udhaya Kumar"**
Music: **H. R. Padmanabha Sastry**
Lyrics: **Kavi Lakshmana Das**
Cast: **Kannamba, Anjali Devi, Tulasi, Muthulakshmi, Relangi etc.**
Released at: **Wellington, Madras**
Date of Release: **17th October, 1952**

Directed By:
K. P. NAGABHUSHANAM

Their contours give them that air of defiance. But isn't youth an age of challenge? So let us forgive the youthful Roopmala in "Nigah", a love tale produced and directed by Chawla for C. B. Films.

OUR REVIEW

"Valayapathi" Fails To Entertain!

Faulty Direction Ruins The Story

Valayapathi, being an ancient Tamil classic, should have been treated with a little more respect by the producers. Apart from giving the story some intelligent treatment, the producers ought to have spared the people the humiliation of hearing Hindi tunes in a subject which is essentially and culturally Tamil.

Merchant prince Valayapathi of Kaveripoom-pattinam, a port of considerable importance in the days of Tamil glory, is vexed with his wife Andhari for not having given him a child even six years after marriage. Once when he visits Madura, he sees Satyawathi, the daughter of an old friend of his and marries her even though she belongs to a lower caste.

Andhari reacts to win her husband's favour and pretends to be big with child, while at the same time Sathyavathi becomes really pregnant. In the common home, the younger wife is subjected to all sorts of indignities by Andhari but she bears them all patiently. To drive her away, Andhari lays a diabolical plan by which one night the voice of a male is heard in her room by Valayapathi. Rushing into the room he sees a man in full flight and hurls his dagger at him. Sathyavathi is driven out branded as an unchaste woman. When her father also disowns and spurns her she tries suicide by drowning. Rescued by the chief of an aboriginal tribe, she escapes from him when he tries to ravish her and finds refuge in the hut of an old woman where she is delivered of a boy.

Andhari, to keep up the pretence, palms off on her husband a boy born to Alli, a prostitute with whom her brother Sathan is in love. The boy is named Azhagan and brought up as Valayapathi's son.

Sathyavathi's son, Uthaman, after twelve years comes to Kaveri-poom-pattinam for his higher education and attends the same school as Azhagan and distinguishes himself. A quarrel between the two boys leads to Valayapathi's intervention who commands the teacher to expel Uthaman from the school. His mother has now to tell him the truth about his parentage and he sets out to collect evidence to prove his birth-right and to vindicate his mother.

Before a court of justice, the son Uthaman challenges his father and soon truth triumphs. Andhari commits suicide while Sathyavathi and Uthaman are claimed by Valayapathi and taken back.

The story is told pretty convincingly on the screen, as the original has been followed.

TALL BITS

Alli, paramour of Andhari's brother Sathan, is confessedly a prostitute and she had her son tattooed with the mark of the spear, when it was born. That would have proclaimed his birth at all times. How Valayapathi, who must have fondled the

Fine artistes always provide a fine expressive photograph. Look at Jagirdar and Gulab, both veterans of the screen, in a tense moment of anxiety in "Arman", a love tale produced and directed by Fali Mistry for Film Technicians of India.

child, could have failed to see the mark for twelve long years remains a mystery. It was left to school children to expose it when during a free fight, Azhagan's garments are torn. That is the weakest link in the story.

Another wretched piece of anachronism is that the teacher who teaches the young boy Uthaman has a cropped head belonging to twentieth century India.

Valapathi charges Andhari with being barren. "That is not my fault" she answers, which seems to suggest that Valayapathi was impotent. He had, as such, no right to marry a second wife. This bit of crude dialogue is in very bad taste.

Dialogue is well written with plenty of force. In more ways than one, it makes adequate compensation for the poor music in the picture and the stupid songs which have been thrust into the film and "made to fit". That these songs should have been set to Hindi tunes is a monstrous piece of anachronism which cannot be forgiven. Even then had some classical music been resorted to, the crime would not have been so very heinous.

One particular song (No. 2) sung by the prostitute Alli when she gets rid of one admirer after another coming to sleep with her is in such bad taste that women would blush to hear it. "Let him be here" she says of one, "let him be here for a while and know what enjoyment is". With the censors sleeping, let us not waste more words.

There is another revolting duet (Song No. 5) between Alli and Sathan and it is best to reproduce it:

Sathan: A secret, a secret, come into the room!
Alli: Listen to me for a while,
Oho, ho, ho, ho,
Hereafter, Aha, ha, ha, ha
All alone, che, che, che, che, che!
On my lap, mi, mi, mi, mi, mi
A child has come.....

If this is not lewd and obscenely suggestive, what else could be?

G. Muthukrishnan is a misfit as Valayapathi. He looks dull, fat, wooden and immobile. A girl marrying him could not be blamed for having an occasional change. S. Janaki as Sathyavathi does well while T. A. Jayalakshmi plays the role of Andhari convincingly. T. P. Muthulakshmi as Alli has the usual sparkle of incisive speech and spontaneous acting but she should have been more restrained in her love scenes. Others are neither bad, nor good, they just pass muster.

The production values are common. There is nothing in them to write home about. Sound is clear but background music leaves much to be desired. There was no need for lavish sets and the outdoors are good.

Faulty direction and overwhelming eagerness to pander to the low taste of the masses have ruined what should have been a good attempt to produce an old classic. The picture fails to entertain and appeal.

"VALAYAPATHI"

Producers:	**Modern Theatres Ltd., Salem**
Language:	**Tamil**
Screenplay:	**Modern Theatres Story Department**
Dialogue:	**Bharatidasan**
Music:	**S. Dakshinamurthy**
Lyrics:	**Bharatidasan and others**
Cast:	**G. Muthukrishnan, A. Karunanidhi, S. Janaki, T. A. Jayalakshmi, T. P. Muthulakshmi and others.**
Released at:	**Gaiety, Madras**
Date of Release:	**17th October, 1952**

Directed by:
T. R. SUNDARAM & M. MASTHAN

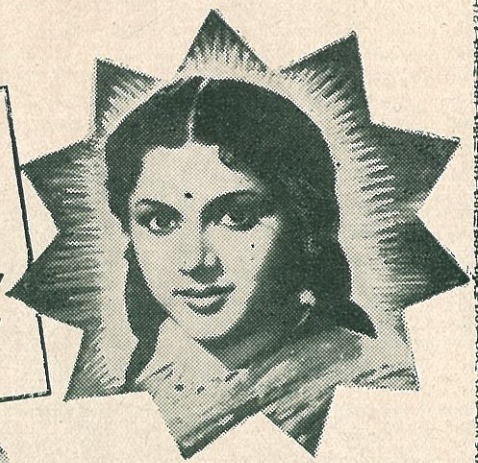
They always do that to Agha but when he gets convinced they beat it fast. Now Shakila is at it in "Shahenshah", directed by Amiya Chakrabarty for G. R. Productions.

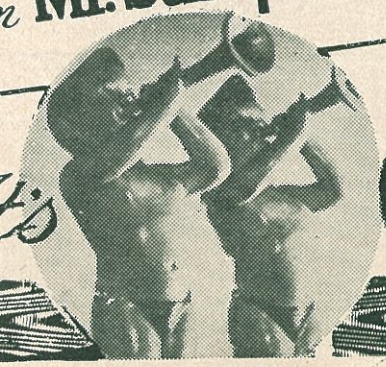
We presented you
RAJKUMARI
in **CHANDRALEKHA**

We presented you
BHANUMATI
in
Nishan & Mangala

We presented you
PUSHPAVALLI
in **SANSAR**

We now present you
PADMINI
in **"Mr. Sampat"**





It's **GEMINI'S**

There is witchcraft in a woman's eyes and a trap in her lovely smile. The eyes hold and the smile invites and man, the blind biped on earth, walks towards his death with his brain benumbed and his senses on fire. Wise men call it infatuation but film producers insist on describing it as love and then proceed to give us new angles of the eternal triangle. Here is Bina Rai playing the ancient role of Eve in "Aurat", a tale of love and passion, produced and directed by Bhagwandas Varma for Varma Films.

PURIFYING A. I. R.

Bombay, November 15.

At an extraordinary general meeting of the Indian Motion Picture Producers' Association, the members decided to give a six months' notice to the Director-General of All India Radio and terminate the nine-year-old agreement between the Government of India and the IMPPA, under which Indian film song records used to be broadcast from the different stations of A. I. R.

The producers were forced to take this decision because the Government of India considered many film songs vulgar and the A. I. R. refused to acknowledge names of films or their producers while broadcasting film music.

The IMPPA's agreement was first made in 1943 and renewed in 1946 for an indefinite period.

In this wordy warfare between IMPPA and the Government of India, the unfortunate listener is the loser. Hasn't the All India Radio a double function—that of entertaining and educating?

BEGINNING OF THE END!

Port Elizabeth, October 20.

South Africa's biggest and most modern cinema, the Rio, was completely burnt when thousands of Africans went about wildly burning the normally quiet suburb of New Brighton. The rioters continued their orgy for eight hours, killing eleven people including four whites and injuring 27. Some official buildings were also stoned.

Manager Rudolph Brandt, 45, of the Rio, a white, tried to escape with his 15 year-old son and the cinematograph operator. But the rioters caught them and they were killed. Mrs. Brandt and the operator's son, however, escaped.

New Brighton has a population of 40,000 and is considered to be "a model African township".

The African National Congress issued a statement saying that it was not responsible for this rioting and described it as "unfortunate, reckless, ill-considered return to jungle law". The riot, however, should remind the public about the danger of the Apartheid (racial segregation) policy.

But Dr. Malan refuses to be moved. He will evidently perpetuate Malanism so long as his individual safety is guaranteed.

TRYING !

Hollywood, October 22.

Popular actress Rhonda Fleming married Dr. Lewis Morrill.

The doctor seems to have set the Fleming heart aflame for Rhonda took a few days off from her movie location in Kanab, Utah, to mutter her wedding vows.

NEW REVENUE

Srinagar, November 11.

The Kashmir Legislative Assembly passed a new Bill prohibiting smoking in cinema and theatre halls.

Under this act, the offender is liable to be arrested without warrant by a police officer above the rank of sub-inspector. He shall also be liable to be fined Rs. 25|- on conviction before a magistrate.

SUPREME CENSOR

London, October 22.

Sir Roger Lumley, former Governor of Bombay, has been appointed Lord Chamberlain. He will be in supreme charge of censoring all plays and stage productions in Britain.

This one-man system of censoring plays and stage productions has been in existence from Stuart times and it is the Lord Chamberlain who has to give his seal of approval before the general public does.

Many critics in England have agitated against this kind of censorship which smacks of arbitrariness, but conventions die hard in England and the procedure still continues.

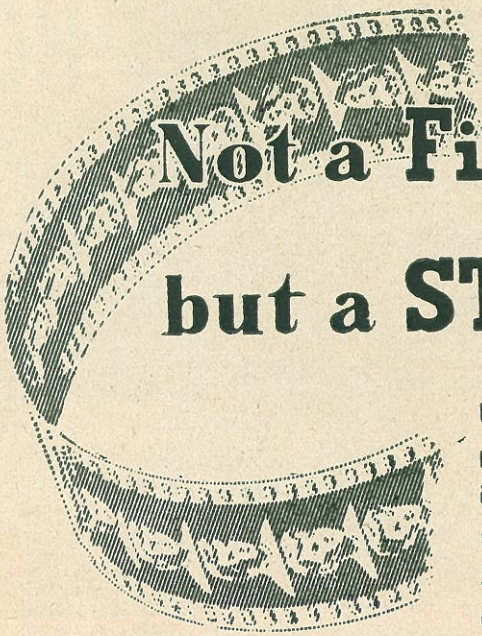
Some escape Lord Chamberlain's scrutiny by presenting "modern" plays in the so-called theatre clubs which are outside his province.

REAL ESTATE

Hollywood, October 23.

Petite blonde Virginia Huston, now playing the feminine lead in R. K. O's "The Difference", became wife of Manus Paul Clinton II, real estate broker of Los Angeles.

Virginia's fragile beauty, is however, only a camouflage to her different activi-



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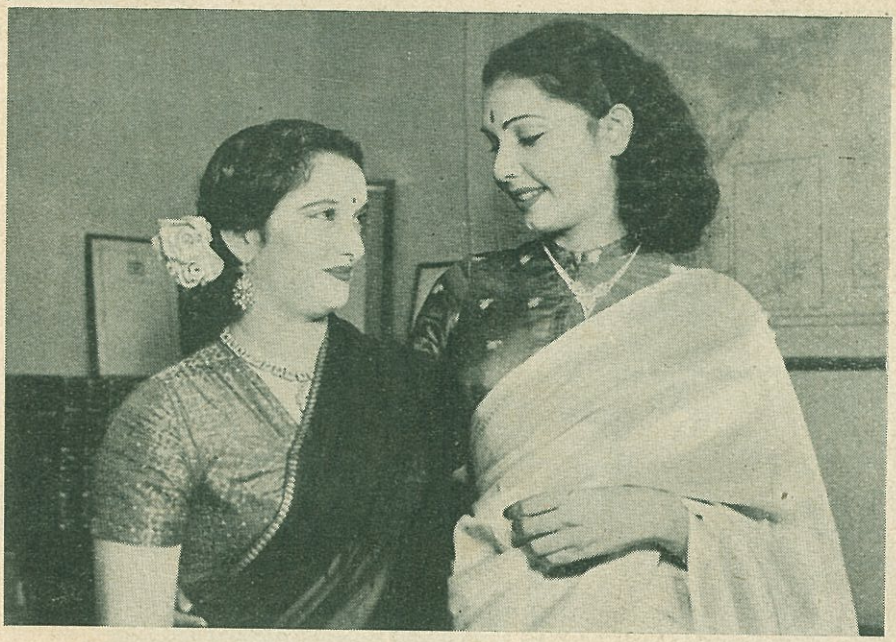
EVEREST



Suryakumari, the South Indian beauty contestant and one of the "delegates" on American charity tour, visited the office of Filmindia to meet the people that matter most in the Indian film industry. Here she is clinging to Mrs. Sushila Rani Patel.

ties besides acting. For, she is a member of the Los Angeles Police Reserves and is an expert judo. She is a crack shot with both the rifle and the pistol.

Looks like quite a dangerous atomic packet!

RED STAGE

Madras, November 4.

The Government of Madras have banned two Telugu dramas "Mundadugu" and "Mabhumi".

They were considered defamatory and likely to corrupt the audience witnessing their performances.

It is reported to be the usual Communist propaganda stuff calculated to excite mob fury.

BETTER TASTE

Hollywood, October 24.

Music may be divine but operatic strains seem to worry Bob Williams' performing dog, Red Dust, on the sets of Paramount's "The Stars are Singing" starring Lauritz Melchior, the famous Wagnerian tenor.

Red Dust is a quiet dog, so quiet that he has been nicknamed "Phenobarbitol". But the minute Melchior starts his singing, Red Dust begins his protest of wails and howls. And the pity of it is that the two are together in practically every scene.

Says Melchior: "That dog! All day long he lies on the floor sleeping—saving his strength for when I go before the cameras. Then he starts with the noise. All other dogs like me; this one must be anti-opera!"

Red Dust has probably developed a high sense of aesthetics.

NEW CENSORS AGAIN

Bangalore, October 21.

The Mysore Assembly passed the Cinemas Regulation Bill on the 20th October.

Under the clauses of this Bill, exhibitors have to secure certification of cinema films before exhibition.

LEARNING MODESTY

Washington D.C., October 26.

President Truman's love for the piano is well-known. Members of the National Symphony Orchestra Association recently presented him with a scroll to express their appreciation for help given. The scroll referred to him as "the most musical President in the history of our country".

But Truman thinks otherwise. He feels that his musical knowledge and ability have been greatly overrated. Said he: "I sincerely wished I deserved that description".

Evidently an attack of humility for one who passes vitriolic remarks against musical critics!

RIGHT ONCE

Karachi, October 23.

M. A. S. Nasri, general secretary of the Pakistan-China Friendship Society of Karachi, has appealed to the Karachi Film Censor Board to ban "Peking Express", that controversial American film already banned by the Government of India.

According to Nasri, the film depicts "the Chinese Army as an army of murderers, bandits and drunkards. It shows the leaders of this army as a pack of heartless barbarians who have nothing to do except consuming wine, raping women and killing innocent people".

The Punjab Film Censor Board had already passed the film so it was up to the Karachi Film Censor Board to ban it.

Nasri said that the exhibition of such a film would only launch a smearing campaign against China and spoil the diplomatic and friendly relations between Pakistan and China.

OIL ON FILM

Hollywood, October 24.

Hollywood actress Ginny Simms eloped with oil magnate Bob Calhoun to Las Vegas, Nevada.

Let us hope the elopement has been rounded off with marriage.

ON THE WINGS OF MUSIC

London, November 1.

Mr. Herbert John Murrill, the man who orchestrated India's national anthem, asked in his will for a small "musical performance" of his works at his cremation.

Murrill died in July at the age of 43. He was head of the Music department of the British Broadcasting Corporation. He composed chamber and church music and the orchestral arrangements of "Jana Gana Mana". He left £5113 to his wife.

CHEAPER NONSENSE

Bombay, November 8.

After several years, the Imperial Cinema introduced five anna tickets from the 7th November, the day "Hamari Duniya" was released.

This was a great relief to filmgoers with lean purses. Let us hope the other cinemas follow suit and bring down the price of nonsense.

PENALTY OF FAME

Hollywood, November 2.

Hollywood actress, Gloria Grahame, the luscious-looking girl who attracted attention in Cecil B. De Mille's "The Greatest Show on Earth" divorced hubby director Nicholas Ray.

Gloria quoted extreme mental cruelty to support her divorce suit.

MANGOES AND STONES

Calcutta, November 5.

68-year old Bengali actor Ashu Bose was seriously injured in an outdoor scene which required throwing of stones at him. Ashu was playing the part of a gardener in a mango grove where he was supposed to be "attacked" by boys who had come to steal the mangoes.

Some of the stones accidentally struck his head and made him unconscious. After giving him first aid, he was taken to the hospital.

PERHAPS DRUNK?

Hollywood, November 3.

M. G. M. temporarily suspended singer Mario Lanza because he didn't attend the first day's shooting of "The Student Prince".

Mario is probably showing his disapproval of the role assigned to him.

BUT NEVER FOLLOWED?

New Delhi, November 12.

Replying to a question in the House of People, Dr. Keskar, Central Minister for Information and Broadcasting, revealed that All India Radio received 1,53,245 listeners' letters including request letters in the home service and 42,927 in the external service during the year ending September '52. Suggestions given by listeners were studied carefully.

With

★RAM MOHAN ★ MADAN PURI ★

★BALDEV MEHTA ★BABY NANDA ★CHAMAN PURI and AMIR BANU★

Produced & Directed by

JAGDISH SETHI

Story & Dialogues

B. C. BEKAL

MUSIC

HANSRAJ BEHL

DISTRIBUTORS :

Bombay : CINE RHYTHM, BOMBAY.
Bengal : BHARAT JYOTI FILM, CALCUTTA.
C. I. Rajastan : NOVELTY PICTURES, INDORE.
C. P. Khandesh : FREE INDIA PICTURES, BHUSAVAL.
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Delhi - U. P. } KANWAL PRAKASH PICTURES, DELHI.
East Punjab } PRAKASH PICTURES, JULLUNDUR.

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WHY NOT KISS?

Hollywood, November 2.

An extra player sued film actor Roy Rogers for $186,000 damages. She said that Roy kicked her during a movie scene. Toughness seems to have become second nature with cowboy Rogers!

PRODUCER IN JAIL

Madras, November 13.

Mr. Justice P. V. Balakrishna Ayyar, Madras High Court, convicted and sentenced Shivraj Kapoor, a film producer from Bombay, to three years' rigorous imprisonment on charges of cheating and forgery. The jury returned a unanimous verdict of guilty which the judge accepted.

Shivraj Kapoor, it is said, posed himself as Shri V. K. S. Raja of the Ministry of Home Affairs, Government of India and approached a local firm for buying a 16 mm. projector and 16 mm. film. He gave a cheque for Rs. 3200|- on the Grindlay Bank in respect of the purchases made but the cheque was dishonoured. Later it was found that he had nothing to do with V. K. S. Raja. He was only an impersonator.

HER EIGHT POUNDER

London, November 4.

British ballet star Moira Shearer became mother of an eight-pound four-ounce daughter.

Fans still remember Moira Shearer's beautiful ballet dancing in "The Red Shoes".

NO POETRY

Bombay, November 3.

The Bombay Police arrested Rahimat Hussain and Mohammad Hussain Rahu at Calcutta in connection with the alleged murder of Anjum Pilibhiti, a well-known Urdu poet and lyric writer of films.

On September 29, Anjum was attacked by some person at Babulla Tank Road. He had several stab wounds and he died subsequently. Three persons were arrested the next day after this outrage.

Further investigations are proceeding.

Dignity is a cloak which women wear sometimes with rare effect. Dignity is a part of Veena's natural personality and she exploits it with advantage in "Annadata", produced by Sheikh Mukhtar.

FINGER IN THE PIE

Hollywood, November 11.

The Screen Actors' Union decided unanimously that it would strike against producers of publicity films for television.

Negotiations between the Union and the producers proved fruitless. The Union wants royalties to be paid to its members each time a "film in which they appear, is produced on television".

At the same meeting popular film actor Walter Pidgeon was elected as President in place of Ronald Reagan.

SAVING THE ARMY!

Jubbulpore, November 6.

The military authorities in Jubbulpore have prohibited men of the armed forces from seeing "Rani" a Hindi film, starring south Indian actress Bhanumati and Anoop Kumar.

The Area Commander, acting on instructions from the Southern Command, also declared two cinemas in Jubbulpore as "out of bounds for military personnel".

Military police were posted at these two theatres.

There must be something objectionable in "Rani" which the censors must have winked at. It is time they had another look at it.

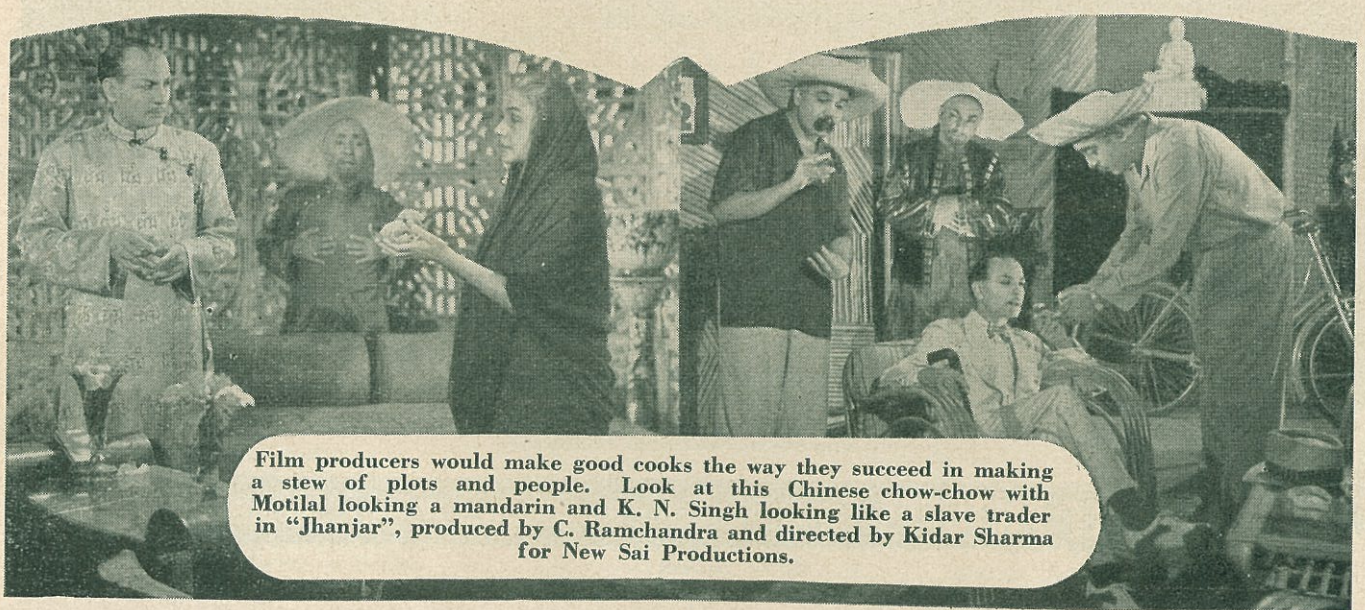
CUT THROAT COMEDY

Paris, November 3.

Well-known French playwright Louis Verneuil committed suicide by cutting his throat in a Paris hotel.

Married to the grand-daughter of Sarah Bernhardt, Louis was good at writing light comedies. Since 1938, he was living in the U. S. A. and only recently he came back to France.

He did not leave any letter behind to explain his suicide.



Film producers would make good cooks the way they succeed in making a stew of plots and people. Look at this Chinese chow-chow with Motilal looking a mandarin and K. N. Singh looking like a slave trader in "Jhanjar", produced by C. Ramchandra and directed by Kidar Sharma for New Sai Productions.

Here comes AWARA's younger brother

SHAMMI KAPOOR

in

GOONDA

A Musical Sentimental Drama Of
A Thrown-out Love-sick Youth !

Starring
NOOTAN
LALITA PAWAR
& many other

Music
SARDAR MALIK
Screen Play Dialogus
M. GIRISH

Produced & Directed By
LEKHRAJ BHAKRI

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C.P.C.I. : JANATA FILM EXCHANGE, BHUSAWAL.
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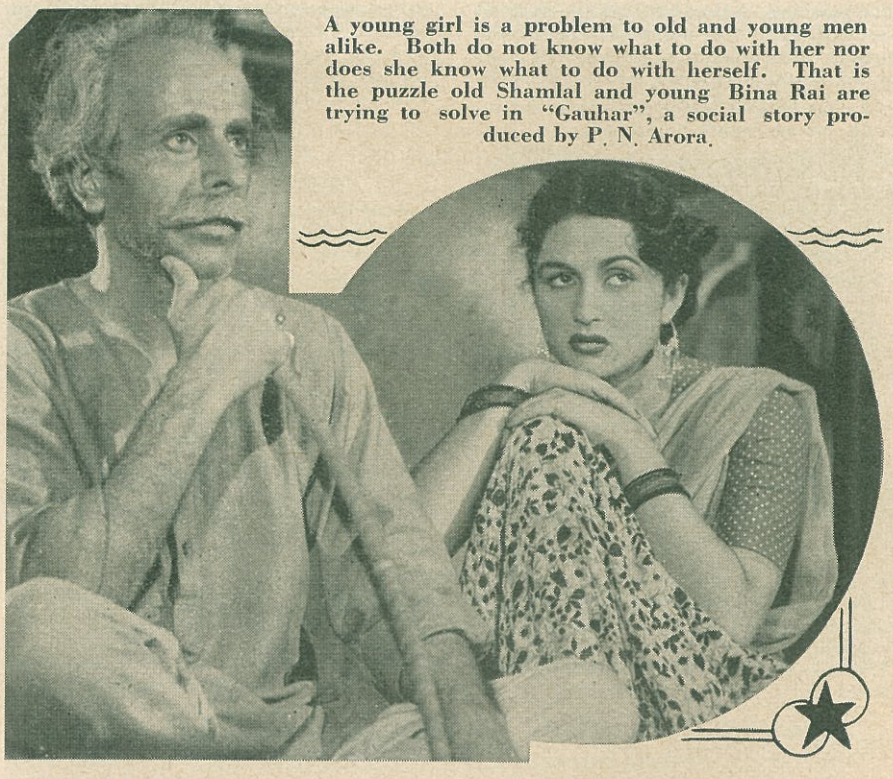

A young girl is a problem to old and young men alike. Both do not know what to do with her nor does she know what to do with herself. That is the puzzle old Shamlal and young Bina Rai are trying to solve in "Gauhar", a social story produced by P. N. Arora.

The comedy writer seems to have taken an extremely grim view of life for once.

NO MORE, PLEASE !

Bombay, November 9.

Pran, villain of the Indian screen, became the father of a daughter on the 8th November. This is his third child.

BURNING MONEY

Washington D.C., November 1.

Figures published by the Department of Commerce of the United States Government, in regard to Hollywood's production and distribution of films show an increased spurt in activity.

The total pay-rolls in production and distribution reached a high of 299,762,000 dollars last year compared to 281,133,000 dollars in 1950. This was the highest figure since 1946.

Film service companies—casting bureaus, film processing, renting and repair of equipment—had a pay-roll of 35,681,000 dollars, the highest figures for any year on record. Film theatre pay-rolls including vaudeville amounted to 316,349,000 dollars in 1951 and were the highest for any year except 1949 and 1950.

And yet, the Hollywood product is degenerating day by day. For all the million dollars spent, we can't think of one outstanding American picture in recent memory.

PHOTOS FOR BIRMINGHAM

Birmingham, November 8.

The 57th Annual Open International Exhibition presented by the Birmingham Photographic Society will be held from 14th to 28th February at the galleries of the Royal Birmingham Society of Artists, New Street, Birmingham.

This is one of the most popular exhibitions and those who want to compete in it should hurry up. Entry forms can be had from Mr. E. H. Cochrane, Honorary Exhibition Secretary, York House, Great Charles Street, Birmingham 3. The last day for entries is January 24th 1953.

Let us hope some of our photographers here capture India's rural beauty and present it before the world.

MOURNING A FRIEND!

Bombay, October 20.

Film distributor and exhibitor, Govindji L. Jobanputra, died on October the 19th at Bombay after a prolonged illness.

Govindji, who owned the Kamal Talkies in Bombay and the Deccan Studios in Poona, was one of the most enterprising businessmen of Bombay.

May his soul rest in peace!

NO MONKEY BUSINESS

Hollywood, October 22.

Marilyn Monroe, who became famous overnight after confessing that she posed nude for a calendar, is easily the most talked of star in Hollywood. That is why every one wants to talk to her personally, be it a college boy or a hard-working businessman. At least a hundred long distance phone calls are put through by fans just to hear her voice.

Twentieth Century Fox, where Marilyn is working at present, doesn't allow her to use the studio phone, because it holds up production work.

That is in striking contrast to the habit some Indian producers have of pampering their stars and letting them plug the telephones with love talk for hours.

IT SHOULD !

Bombay, October 24.

The Cinematograph Exhibitors' Association of India sent a memorandum to the Government of Bombay requesting that the draft of the bill to regulate the licensing of cinemas should be sent to it for examination.

The original rules were framed several years ago and as the bill vitally affected the film trade, the Association should have a say on it.

But will the Government of Bombay listen?

DEAR OLD HATTIE !

Hollywood, October 28.

Academy award winner and radio actress, Hattie McDaniel, died of cancer on the 27th October, at the Motion Picture Country House in San Fernando valley.

Last January, the Negro actress had some heart trouble and she had to give up her starring role in the American Broadcasting Company's radio show "Beulah".

MORE MONEY, LESS WORK

Bombay, October 31.

The Industrial Tribunal awarded interim relief to workers in eight film studios in Bombay.

The workers were not satisfied with the old award which was given by the joint arbitration board of Mr. Chandulal Shah and Mr. Ashok Mehta. It was terminated by the studios from December 31, 1950 and fresh demands were made by the workers.

The Tribunal did not fix wage scales as it thought that the financial condition of the studios was not happy and the film industry was passing through a crisis. The demands, however, were just and an interim relief order was given. The order applies to workmen getting a total salary of Rs. 350|- a month or less.

The studios were classified under three categories:—owner-producers, owner-producers who hire out studios and those who only hire out studios.

The order gives increments from Rs. 3 to Rs. 12 for different categories of employees classified under the Shah-Mehta award.

Workers who do not come under any of these categories will get increments of 7½% if their monthly salaries are less than Rs. 200 and 5% if they get up to Rs. 350.

Kardar and Filmistan studios were asked to pay dearness allowance to their employees from March 1, 1952.

The Tribunal wants provident fund schemes to be instituted in all the studios by February next. It has fixed worker's contribution at one anna in a rupee with an equal contribution from the employer.

Mr. I. G. Thakur, member of the Tribunal, who gave the order, hoped that the workers would not make new demands till at least February 1954.

The following studios are affected by the order: Bombay Talkies, Chitra Ghar, Famous Cine Laboratories and Studios, Famous Pictures, Filmistan, Kardar Productions, Mohan Pictures and Shree Sound Studios controlled by Techart Syndicate.

MUSIC IN JAIL

Viterbo, Italy, October 22.

Arnaldo Grazios, an Italian composer, seems to have a talent for composing

operas, even under tragic circumstances. He is serving a life sentence for the murder of his wife committed five years ago and he just completed an opera in jail.

The opera is based on the life of the great Italian 17th century artist Caravagio, known as "Accursed Painter" who suffered much in life and spent years in prison.

The opera's plot was given by Antonio Greppi, ex-Mayor of Milan while his nephew Carlo Ponti provided the libretto.

CLIFF TOO OLD!

Toronto, November 16.

The police arrested Donald Edward Jarvis, an 18-year-old boy, for shooting four persons in a nocturnal fray in the city.

The boy admitted his crime and said that he had seen the film "Sniper" nine times and derived inspiration from it to do shooting. He had fired 50 shots on passers-by and spread terror in the city.

After such a vivid exhibition, our censors still think that Hollywood crime pictures are harmless.

KESKAR'S OVERHAUL !

New Delhi, November 5.

The Central Programme Advisory Committee had a two-day session which got over on the 4th November. The Committee was against the All India Radio taking up commercial broadcasting or advertising in any form.

Dr. B. V. Keskar, Minister for Information and Broadcasting, presided as Chairman of the Committee.

The Committee held that the radio was one of the most powerful agents of public instruction, information and entertainment. As such, its aim should be to satisfy the cultural and recreational needs of the people in the most attractive manner. That is why commercial broadcasting would have a deleterious effect on the minds of the people.

As regards music programmes, it should form 60% of the programmes of All India Radio. Again classical music was given due importance in the south but the percentage of classical music from the north was low and should be raised. Some members said that certain 'ragas' as well as certain styles of music like the 'dhrupad' were dying out, and they should be encouraged in the musical programmes. Folk songs and folk tunes should be also popularized.

CASE FOR COMMUNISM

Madrid, November 14.

The lawyers of Miss Rita Hayworth and Prince Aly Khan are reported to have reached a settlement regarding the amount of money to be paid to Yasmin, their two-year-old daughter.

A trust of one million dollars has been created and Yasmin will receive it only when she comes of age.

A princely sum for a princess!

KASHMIR CALLING

Srinagar, November 16.

Sheikh Abdullah, the Premier of Kashmir, inaugurated the new studios of Radio Kashmir on Sunday the 15th November.

So far broadcasting from Kashmir was done in temporary studios. Speaking on this occasion, the Sheikh said that it was the zeal and perseverance of the staff of Radio Kashmir that was responsible for the present fine buildings. Radio Kashmir would be the mouthpiece of new Kashmir.

Let us hope it is not used as an instrument for communal propaganda.

NATION IN NAIROBI

Nairobi, November 15.

Nairobi's Indian population has now a national theatre which can accommodate 412 persons. The theatre is open to all sections of the community.

Two Indian dramatic societies have already booked the theatre. Many amateur artistes will stage shows in this theatre instead of hiring a cinema.

Jasper Maskelyne, a member of the stage magician family, is in charge of the theatre.

DANCING BREASTS

London, October 27.

The British Broadcasting Corporation is usually particular about the dress chorus girls wear before they are televised. They have to put on brassieres but recently the Duchess of Kent and the 16-year old Duke watched a performance by native girls in Sarawak, Borneo. These girls wore necklesses and skirts but no brassieres.

CENSORING SIKANDER

Sydney, November 1.

Censorship of motion pictures is a necessary evil and different countries follow different methods. Here's how they do it in Australia.

Censorship is done under the Customs Act with John Orlando Alexander acting as the Chief Censor. He has been at the job since 1942. He has two assistants, one of them a woman. All the films which enter Australia legally are seen by them. In case of dispute, there is an appeal censor.

Mr. Alexander passed "La Ronde" as he considered it artistic but refused to certify "The Miracle" as it was a "blasphemous travesty". He is a Protestant. He has urged the six states to pass uniform laws delegating film censorship powers to the Commonwealth.

GAY FOOLS

Rome, November 16.

According to official statistics, Italians spent £54,050,000 on cinemas, theatres and sport.

They are not fond of books. Following are the books usually found in Italian homes:—The Missal prayer book, a cooking guide, an almanac, a treatise on bridge or canasta, a couple of cheap foreign thrillers, a book or two of bad poetry and the standard Italian classics such as Dante's "Divine Comedy".

MUSIC WITH TEARS

Hollywood, October 17.

Popular singer Johnny Ray and 4000 of his fans were victims of a tear gas bomb thrown into the orchestra pit by some pranksters.

Fun at somebody else's cost seems to be the present-day vogue with Yankee boys.

COMPLETE A SCORE

Hollywood, October 16.

Hollywood actress Doris Dowling married Artie Shaw. She is his seventh wife.

Wonder if his ideal is Henry VIII, whose line of wives in succession makes interesting reading:—Catherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard and Catherine Parr.

NORWAY'S TOY SHOP

Trondheim, Norway, November 12.

Norwegians have arranged a musical history museum in a country manor at Lade near Trondheim. It contains about 400 different instruments from Europe,

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Asia and Africa. There are photographs to show how to use the instruments from a Japanese harp to an 18th century spinet.

Some rooms have been devoted to famous composers like Beethoven, Chopin and Grieg.

WINTER BEGINS

Lahore, November 10.

As a result of the Pakistan Government's decision to ban the import of Indian films, Lahore film distributors served notices on 50% of their employees, terminating their services.

Some of the distributors were anxious to divert their capital to film production. But good motion pictures are not made merely with capital. They require something more which Pakistanis evidently don't possess. Otherwise Pakistan would have turned out at least a dozen quality pictures in five years!

SPELT WITH "P"

Hollywood, November 6.

While we were just enthusing over the current report that Mr. Gabriel Pascal had abandoned the idea of making a film on Gandhiji, he has denied it emphatically.

Mr. Pascal has given us a new threat, that he will not only produce the picture but sooner than is expected.

We can now wait for the Pascal mess to grace the screen.

A WORLD CITIZEN

London, November 1.

American propaganda against Charlie Chaplin seems to have had no effect on outsiders. U. S. Attorney General, Mr. James McGarney, recently said that he would allow Charlie Chaplin to return to America, provided he "proved his worth and right" to enter that country.

In the meantime, Charlie has been in the limelight every minute with his picture "Limelight" running in London. Princess Margaret attended its premiere accompanied by other members of the Royalty.

At the House of Lords, Lord Strabolgi hosted Mr. & Mrs. Charlie Chaplin, a party which was attended by members of the Socialist "shadow cabinet".

In France, M. Auriol welcomed the couple at Elysee Palace, the official residence of the President of the French Republic.

These things should prove Charlie's "worth and right". Or don't they?

ROUGE FINISHED

Hollywood, November 1.

Film actress Rosemary Lane ended her eleven-year-old marriage with make-up man Buddy Westmore.

Buddy probably spent too much time making up other women.

CENSORING MESS

Baltimore, October 17.

The state Censorship Board in Maryland certified "The Miracle" that controversial Italian picture, as suitable for public exhibition and at the same time condemned it as "an obvious indignity to religious personages and beliefs".

Sydney R. Traub, Chairman of the Maryland Board, said that he had "no legal alternative other than to approve the picture".

Though many censor boards were against "The Miracle", the U. S. Supreme Court decision had weakened their case because "sacrilege" was not a legal basis on which a film could be banned in the U. S. A.

While certifying "The Miracle", the board also approved of two other pictures in "The Ways of Love" trilogy, of which "The Miracle" was a part. A seduction scene from "A Day in the Country" was, however, deleted.

Everything is rosy on the home front! Nalini Jaywant is happy and so is Shekhar in "Chingari", a romantic spark produced and directed by S. Srivastava for Co-operative Pictures.

CHEAP TRAVEL

New Delhi, November 7.

Mr. O. V. Alagesan, Deputy Minister for Railways, said that the Government had recently examined the question of granting concessions to stage and music artistes and would review it again later.

It was not possible to give them the pre-war rail concessions but some specific cases had been granted on an ad hoc basis.

FAILED IN BED?

Hollywood, October 22.

Pretty Arlene Dahl will shortly divorce hubby Lex Barker on grounds of cruelty. The red-haired beauty wants only one dollar a year as token alimony.

Lex plays Tarzan on the screen and may be Arlene didn't approve of his rough-and-tumble cave-man tactics!

FLYING A MOTHER

Hollywood, October 21.

Film actor Robert Taylor seems to know the exact use of his private plane. While on location at Kanab, Utah, for his picture "Vaquero", he had Ursula Thiess flown there to help him celebrate his birthday.

Love is a speedy emotion and only a plane can cut down the proverbial impatience of a sweetheart. But Taylor forgot Ursula's two children.

SQUEEZING PROFITS

Hollywood, October 22.

Though pictures about World War II have lost all interest for filmgoers, they continue to be shown from time to time. One such is Warner Brothers' "Objective Burma" which had to be withdrawn because of British protests seven years ago. The film had well-known facts distorted to suit the American mind.

In "Objective Burma", the Americans completely ignored the part played by the British in the Burma operations. The picture shows only actor Errol Flynn and some Americans doing the job.

The reissue made by Warners today doesn't improve the contents of the picture. What was wrong seven years ago cannot suddenly become right today.

Why can't Americans leave these propaganda themes to rest in peace?

WHAT A LACKEY!

Hollywood, October 21.

Chicago heiress Jackie Sherman is one of the richest American women. She heard Rosemary Clooney sing and was so pleased with her music that she volunteered to become her companion-secretary.

Without any salary, Jackie accompanies Rosemary everywhere. One night at Las Vegas, she is reported to have lost 15,000 dollars at the dice tables.

Jackie is evidently a woman of strange whims and stranger fancies.

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THREE STAR MOVIES

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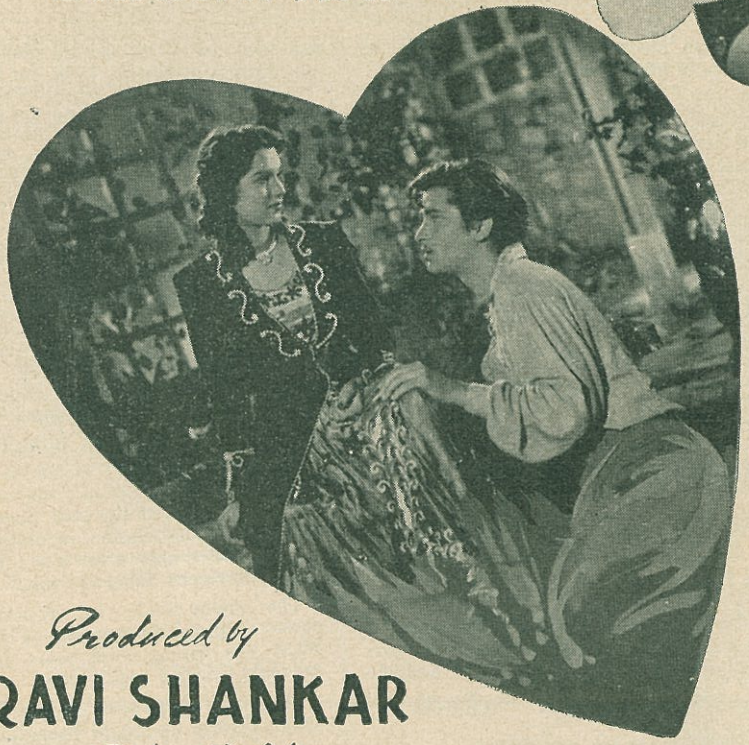

With

KULDIP
ANWAR
MAJNU
&
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Produced by

RAVI SHANKAR

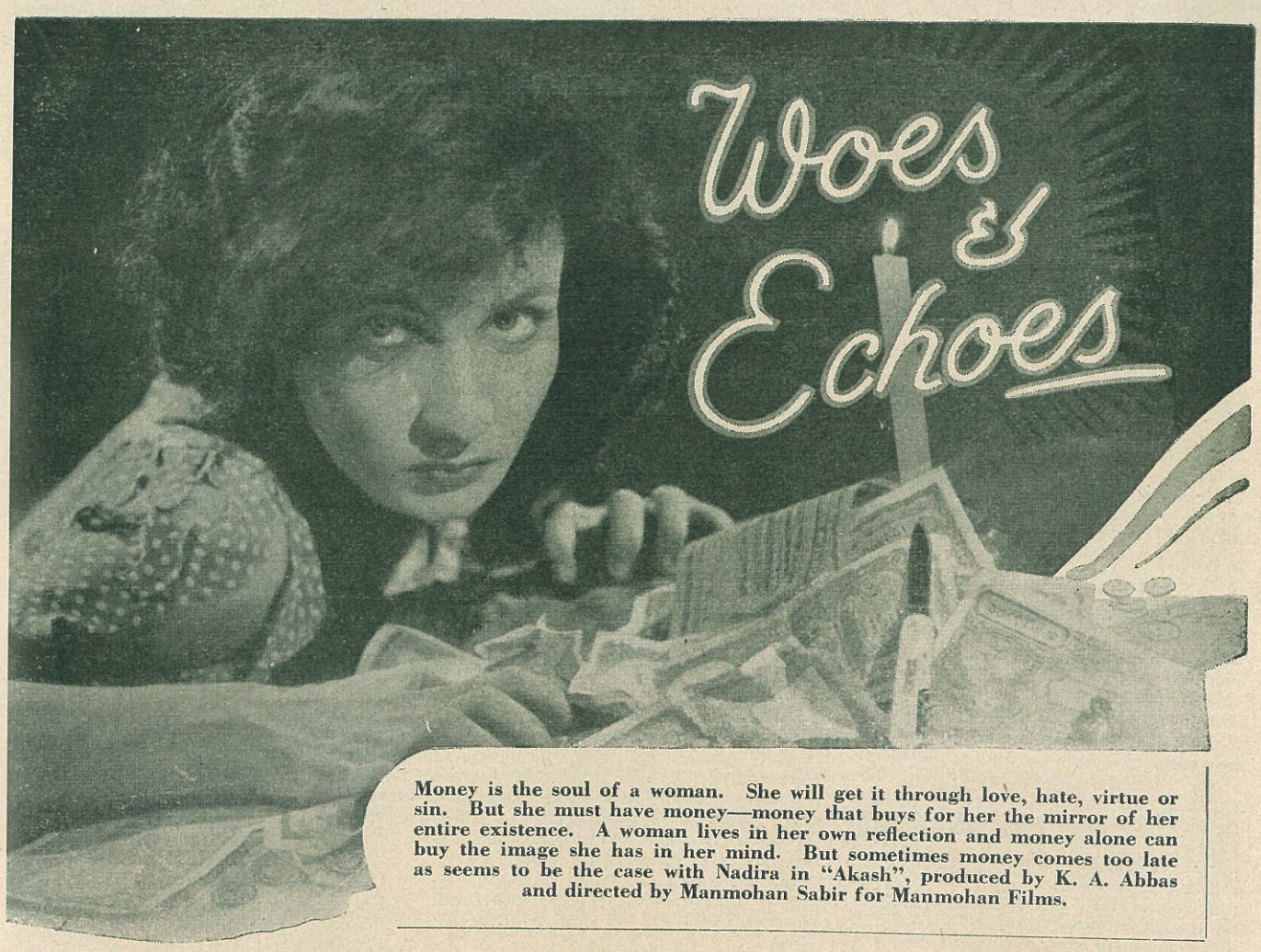
Directed by

JAIRAJ

Contact —

THREE STAR MOVIES

MAIN ROAD, DADAR —/BOMBAY.



Money is the soul of a woman. She will get it through love, hate, virtue or sin. But she must have money—money that buys for her the mirror of her entire existence. A woman lives in her own reflection and money alone can buy the image she has in her mind. But sometimes money comes too late as seems to be the case with Nadira in "Akash", produced by K. A. Abbas and directed by Manmohan Sabir for Manmohan Films.

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SECRET OF SUCCESS

"Your review of Shantaram's "Parchhain" came to me as a bolt from the blue. It was too good to be true and a hundred times better than the picture. Although I do not see eye to eye with all the nice things you have written about the picture, I am thoroughly convinced of the fact that in originality of approach and impartiality of views, you stand a solitary and yet a fine example in the entire field of India's film criticism".

BOMBAY. *Manu G. Bhagat.*

AIR STEW !

"Since our Information and Broadcasting Minister, Mr. Divakar's out-going and Dr. Balkrishna Keskar's election to the place, there have been many changes in the broadcasting programmes of the A.I.R. From a man of Dr. Keskar's calibre, we had expected many improvements in the working of our Broadcasting Department and also many changes to suit the varied tastes of the listening public.

"I am not in favour of any particular province or language, but when recently one of the listeners had asked to introduce a Sindhi programme, he was told that Bombay is a state of mixed languages and any addition to the existing languages in which the broadcasts are now made would necessarily result in appeals for the introduction of many other languages which would be impracticable. In view of this categoric statement, it is surprising that there has now been an addition of 'Konkani' (Goan) broadcast to the existing programmes and what more, the timing allowed for this programme is half an hour every day.

"This programme is meant specially for Goans only and, perhaps, for other Konkani speaking people also, but as the language used on the AIR is purely Goan and is entirely different from the Konkani spoken by the other communities, it cannot be enjoyed, even understood, by those coming from Mangalore, Dharwar, Karwar etc. etc. At present there are programmes in Marathi, Gujarati, Hindi, Urdu, English, Kannada and Parsi Gujarati as also the new addition of 'Konkani' and we wonder what other languages they have in store to make the AIR programmes a perfect stew.

"Will Dr. Keskar look into the matter and give us better programmes? Or is the idea only to ban film music and replace it by nonsense and vulgarity?"

BOMBAY. *B. K. Rao.*

OUR MISFORTUNE

"It would be better if the name 'Indian News Parade' is changed to 'Pandit Nehru News Parade'. If you do not agree with me, please see Indian News Parade No. 212. You will find more than half the reel showing Pandit Nehru and Pandit Nehru alone. We are forced to see what he does, where he goes, what he eats, whom he meets and so on".

GHAZIABAD, U. P. *N. K. Bhatia.*

TO ARGUE IS INDIAN !

"In the controversy that has cropped up over the Russian picture "Fall of Berlin", I side with Mr. Suresh Nakul. His letter "Red Racket" appearing in the August issue is a fine piece of sensible criticism and by no stretch of imagination can it be said that Mr. V. R. Bhagat (refer to his letter "The Other Side" in the October issue) has been able to refute it at all. Without caring to advance any arguments whatever in defence of the cause he seeks to espouse, all that he has done is to make a counter-charge that in "The Desert Fox" too, a Hollywood picture on Rommel, certain events have been wrongly presented. Is that all he has to say on the subject and does he really believe that this is enough to protect his favourite picture against the powerful arguments put forward by his adversary?

"And this reminds me of the story of a man who used to ask forgiveness for his sins by never failing to inform God that

his neighbour was no less a sinner than he was".

BOMBAY. *Prithi Paul Singh.*

ASHAMED OF TRUTH?

"According to a press report, Mr. Leslie Thomas, the American Production Designer, is to produce a series of short films about India for exhibition over the television net-work of the United States. It is stated that the idea behind the scheme is "to present to the American people a true picture of Indian life"! I would respectfully request Mr. Thomas to let India alone, conscious as we are of the commendable work done in the past by Hollywood producers and persons like Miss Mayo, Beverly Nichols and William Bullit, in presenting a true picture of Indian life to the world. If not, the Government of India should step in and see that the films are censored before they are sent out of India".

MADRAS. *K. Pappa.*

SUE FOR DAMAGES

"Minerva Talkies is the biggest theatre in Secunderabad, and as such accommodates the largest number of bugs. They crawl all over you and you spend half your time in trying to find them to kill them and thus miss most of the picture.

"Secondly, there is a queer queue system here. People do stand in a line but at the booking-window it is crowded. They rush and grab and tear, and it is a regular melee. Those standing in the queue watch patiently, protesting mildly. The two police constables are the most useless persons I have ever seen. They *plead* with the men not to rush like that and suddenly somebody pushes them aside. Usually they come there when half the tickets have been sold.

"The Manager of the theatre watches this scene of rowdyism with a joyful grin. When people call out to him to send for the police and restore order and discipline in the line, he grins more and enjoys the shouting. He doesn't seem to care.

"Also, I have a vague suspicion that he encourages black-marketeers, for I have seen certain people openly sell tickets before the manager and the police.

"This is the kind of showmanship that the Minerva Talkies extends to its patrons.

"We went to see "Alladin and the Wonderful Lamp" the other day. Due to the above reasons, my brother sprained his ankle and I am still nursing my bug-bites".

SECUNDERABAD. *R. James David.*

HARD WORK IS GOOD

"The other day, I happened to be standing next to a peon of the Government of Bombay in a bus queue. From the label on his red strap, I could see that he was employed in the Finance Department. He was carrying a 'theli' containing some grains which he was going to deliver at the residence of Shri Jivraj Mehta, the Finance Minister of Bombay.

"On enquiry, the peon, who refused to give his name for obvious reasons, blurted out the fact that he was often required to do the personal work of the Minister during as well as after office hours.

"He made a wry face as he spoke of the "Baishaheb" at the Minister's residence who feels that the peons of the Secretariat are all lazy fellows and they must be made to do some extra work to justify their salaries !

"Don't you think, sir, that our Ministers should at least ask the Government peons not to wear the red strap with the Government label on it while sending them for their private work during office hours?"

BOMBAY. *M. A. Adibi.*

ADVERTISING TRASH

"The absence of any indication as to the contents of the Indian News Review exhibited at the local theatres is a great handicap to film goers, as, for instance, a person wishing to see the coverage of the Cricket Test between India and Pakistan or Prime Minister Nehru's visit to Madras, has at present no means of knowing beforehand the theatres in which the particular issue of the News Review is shown I hope the Films Division will do something about this with the co-operation of the exhibitors".

MADRAS. *P. Krishnamurty.*

TELEPHONE INVITATIONS ARE SAFE

"So your review of Shantaram's "Parchhain" pleased him so much that he at once invited you to a dinner. Is that the way among gentlemen? After spitting all the poison against you before the public he has not yet apologized for his false propaganda and he tries to humiliate you. You just served him right by totally refusing the invitation. If V. Shantaram is a man of honesty and culture he should blush".

PILANI. *S. K. Parti.*

WE SELL NONSENSE

"On Sunday last the 14th instant, I saw Kayarts "Poonam" in the local Janta Cinema. I was surprised to see the opening scene wherein Ashok Kumar drives his car at the rate of 80|90 m.p.h. and ultimately meets with an accident. Right after the scene we see him walking and to our greater surprise his car remains undamaged".

"Mr. Patel, could you please tell me if there is any sense at all in this?".

CALCUTTA. *J. L. Shah.*

THEY WILL

"Mr. Patel, you will really appreciate the gesture shown by two cinemas of old Delhi. The cinemas have reduced their admission rates almost by 50 percent. With lower purchasing power the common man in the street finds it hard to pay for this popular means of entertainment and also finds the present rates a bit prohibitive for his depleted pocket. Is it not time that the other cinemas situated in New Delhi also reduce their admission rates?"

NEW DELHI. *D. R. Rai.*

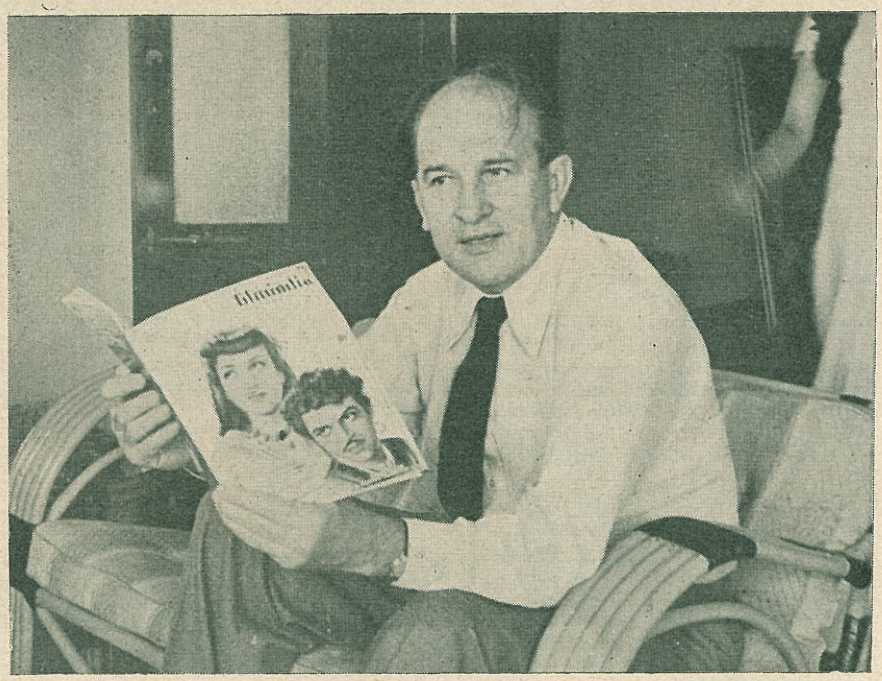
REALLY?

"I would like to tell you, Mr. Patel that you are in many respects a sound old egg. Your review of Shantaram's "Parchhain" has confirmed my opinion that you are honest and right. Moreover you are a constructive type of a critic and your criticisms are totally unbiased".

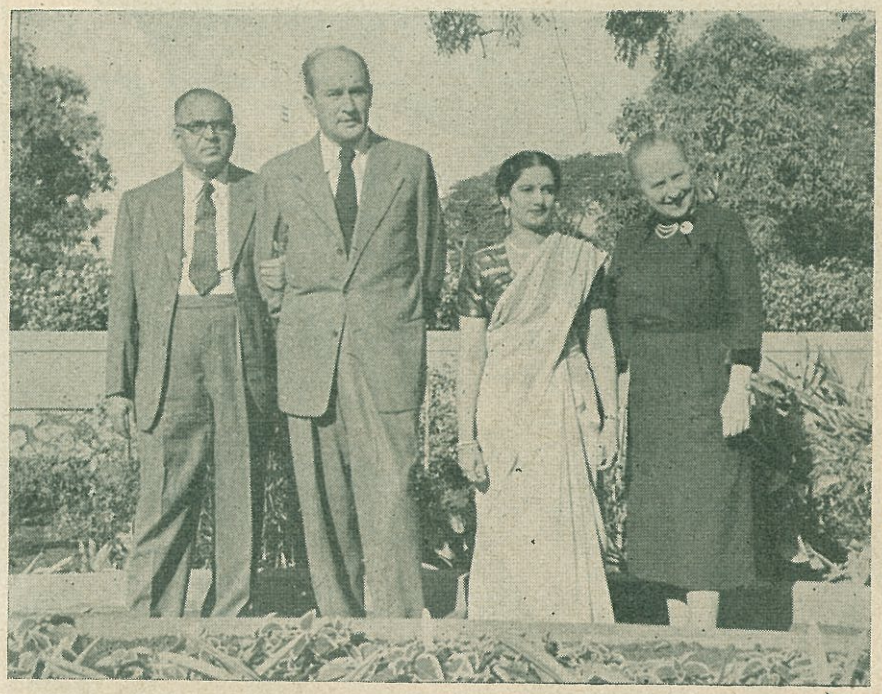
MEERUT. *Mrs. Sushila Arora.*

NO CHALLENGES

"You must not give the people what they want but make the public want what you give them", so said Dr. S. Radhakrishnan, our Vice President inaugurating the All India Newspaper Edi-



Anxious to read the latest issue of "Filmindia", Hollywood's famous director William Dieterle, the man who gave us a score of great pictures from "Emile Zola" to "Portrait of Jennie", relaxes in "Girnar" after a hearty lunch.



In his second home! Hollywood's famous director William Dieterle passed through Bombay on way to Ceylon for the inspection of locations for "The Elephant Walk", a Paramount picture proposed to be shot in Ceylon. As the Patels are the only relatives the Dieterles have in India, a visit to "Girnar" was natural. Here they are in the beautiful garden of "Girnar": Baburao Patel, Mr. William Dieterle, Mrs. Sushila Rani Patel & Mrs. Dieterle.

tors' Conference (16-9-1952). How aptly do those words apply to our film industry? There is always a united cry of producers, "People want that", "People like this" whenever some one questions them for producing cheap senseless sexy pictures. "Humlog" was liked by masses and critics. "Daag" is popular among both. "Sansar" was produced to be liked by all. It is the usual policy of the Hollywood producers to create a demand before releasing a good picture e.g. "A Street car named Desire".

"Will our producers pay heed to those wise words of Dr. S. Radhakrishnan, and create a taste among the masses for good, artistic and healthy pictures? It is a challenge."

MADRAS. *C. Mohammed Ali.*

WHO LISTENS ?

"In asking for the repeal of the Arms Act in your editorial of the October issue of "filmindia", you have truly voiced the feelings of the manly but peaceful citizens. The Act only operates to the disadvantage of a law-abiding citizen; the lawless elements have never been short of arms—Act or no Act. The Congress itself had several times demanded the removal of this legislation from the Statute Book during the British regime, and if the Britishers resisted this demand it was only because they were interested in having a dumb driven and spineless mass of Indians—easy to rule and exploit.

"Pre-partition riots have also amply demonstrated how the criminal got the upper hand on account of his scant respect for this law.

"Any nation would be proud to have its citizens well versed in handling the weapons of war. And this is all the more necessary for our weak and unmanly nation".

BOMBAY. *S. Mohansingh.*

O, HAMLET !

"That coloured comics form a major item of school children's reading today cannot be denied. It is also common knowledge that most of them lay too much stress on crime, sex and brutality and their effect on young, impressionable minds is immense undoubtedly. Surveys conducted in certain countries in this connection have revealed that comics often play an important part in moulding the mental make-up of a child. American comics, in particular, have an additional defect. Being mostly in colloquial English, they are full of wrong spellings and incorrect grammar. A month's study of them is likely to do more harm than the teaching of good, standard English for six months can easily counteract.

Countries like England and New Zealand are seriously considering the imposition of a ban on the publication and import of comics. It is high time the Government of India too paid some heed to this vital problem and did something to save the minds of young citizens from pollution !"

BOMBAY. *P. P. Singh.*

HOPE? PRAY!

"Ambalal J. Patel has done a very remarkable job by producing 'Heavenly Holiday', a beautiful Gevacolour documentary on Kashmir. He has ably portrayed the fascinating charm of this valley of flowers, fruits and fairies in a limited length of celluloid. I think this is the best documentary produced so far in our country and it would attract more tourists to Kashmir than all the pamphlets and periodicals issued by the Kashmir Government with this end in view put together.

"Let us hope that Films Division chief, Bhavnani, does not fail us when he presents his 'Kumaon Hills' which the Government of India intend to do in colour".

SIMLA. *B. Krishan.*

CENSORS NEED BULLETS

"Paris taxi-drivers, victims of a crime wave including murder, want gangster films banned, because, they say, 'they constitute a veritable apology for crime'. This small news item was published in 'The Hindu', Madras, a couple of weeks ago.

"In numerous Western movies that pour into our country, we find only dare-devil gangsters who consider human life cheap, murdering men as they please. In these gangster pictures, we see criminals get into taxis, forcing the driver to steer the vehicle to the direction of their choice at the point of a revolver. Any hesitation or refusal on the part of the driver results in an instantaneous death by a single shot.

"It is really time our censors woke up and completely banned these bullet and bandit ridden movies".

HOWRAH. *M. A. Krishnamurthy.*

RED LIPS !

"Your Judas offered a splendid New Year greeting to our Communist friends through his reflections on "Stakhanovism in Love" in the Divali issue of "Filmindia".

"Being notorious for their blind following of the Russians the Indian Reds make no secret of their motto: "Love me, Love my apetite".

"I know of one ex-neighbour of mine, a rabid Red, who always quarrelled with his wife and often starved her of her emotional and sexual requirements for days together whenever she failed to cook to his satisfaction.

"Let us hope the new dawn of love in Russia will inspire our Communist friends here to take up the hint and plant a few kisses in their homes for a change".

BOMBAY. *C. Sampat.*

FAMINE PROVINCE

"The office of the Commissioner of Income tax has been vacant since the 1st October 1952 and the Hyderabad Commissioner, residing at a distance of 500 miles away, is technically in charge of the Madras office. The Incometax Department of the Madras Province is a single unit and an important limb of the Central Government. That the absence of a titular head causes serious dislocation of work, besides its effect on the morale of Department, is obvious. Time and Tide wait for no man. I have never known a single instance of the office of the Commissioner being vacant even for a single day in pre-independence days. It is therefore suggested to the Central Government to avoid such glaring lapses and to enforce their posting of the Commissioner expeditiously without fear or favour".

K. Krishnaswamy Mudaliar, D.Com.

MADRAS.

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PICTURES *in* MAKING

Looks quite frank and sincere! Doesn't she? But see how the eyes narrow nearer the bridge revealing a design behind them and the sparkle indicates that there is mischief in that design. If a woman's eyes could be read so easily why would Producer Pareenja give us a problem picture in "Tara" and ask Nayantara to look at us that way?

HINDUSTAN CHITRA (Bombay)

Produced by Kishore Sahu and directed by Sushil Sahu, "Hamari Duniya" was released at the Imperial on the 7th November. The picture is an Indianized adaptation of "East Lynne" and seems to have appealed to the public. Asha Mathur as the loving mother torn apart from her child gives a sensitive performance. Kishore makes an effective villain and adds to the suspense of the drama. Kishore Sahu is now busy with "Hamlet" and he promises to make it a classic of 1953.

AKASH CHITRA (Bombay)

Having worked hard for months together, Producer-director K. B. Lall has nearly come to the end of "Angaray" a sentimental love tale starring Nargis opposite Nasir Khan. And he seems to be sure of himself this time because he is prepared to take a bet on it—that "Angaray" will be liked by intellectuals as well as the average filmgoers. The supporting cast consists of Paro, Jagirdar, K. N. Singh, Pran, Jeevan and Vanmala. "Angaray" has beautiful photography by Faredoon Irani and lilting music by S. D. Burman.

VARMA FILMS (Bombay)

Producer-director Bhagwandas Varma completed the outdoors of "Aurat" as soon as Bina Rai and Prem Nath returned from their American "honeymoon delegation" trip. Inspired by Cecil B. De Mille's spectacular "Samson and Delilah", Varma has gone all out in "Aurat" and many think that it is breath-taking in its beauty and grandeur. This gorgeous action picture is scheduled for release some time in February 1953.

G. R. PRODUCTIONS (Bombay)

"Daao", a hilarious comedy, starring petite Shyama, Rehman, Shashikala, Mukri and Jeevan and directed by Kiran Kumar, is fast nearing completion. Producer G. P. Sippy is taking a good deal of interest in "Shahenshah" a costume fantasy in Gevacolor. This pride picture is being directed by Amiya Chakrabarty and stars Kamini Kaushal and Ranjan. Some of the rushes are said to be extremely beautiful with Gevacolor giving a new personality to vivacious Kamini. Others in the cast are K. N. Singh and Shakila.

FILM TECHNICIANS OF INDIA (Bombay)

Producer-director Fali Mistry has made good progress with "Armaan" starring glamorous Madhubala and Dev Anand. Being an excellent cameraman, Fali combines camera skill with direction and you can therefore expect "Armaan" to become an attractive picture. Benoy Chatterjee has written the screenplay while S. D. Burman has provided some catchy music. The supporting cast consists of K. N. Singh, Murad and Shakila.

KRISHIN MOVIETONE (Bombay)

One of our unassuming directors, Ram Daryani is reported to have made "Pahili Shadi" a box-office proposition. Starring Nargis and Bharat Bhushan as the romantic twosome "Pahili Shadi" depicts the happenings that go on in every Indian home from day to day. It has an indigenous, domestic flavour and the masses are bound to take to it. Motilal, Gope and Manorama are cast in important roles.

ALHAD CHITRA (Bombay)

Producer-director Datta Dharmadhikari is not merely hard-working but lucky as well. From one success to another seems to be his destiny, the way "Nanhe Munne" is drawing crowds in Bombay and other towns where it has been released. The Marathi version is called "Chimani Pakhren". Director Datta will launch two more productions and he is busy going through their screenplays. The cast will be announced soon. Let us hope they turn out as popular as his past hits.

ROOPNAGAR LTD. (Bombay)

"Dhuaan" is getting the finishing touches from enthusiastic Producer-director Roshanlal Malhotra. Cast in a difficult role, M. Rajan, the hero, is reported to have

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done justice to his portrayal. Asha Mathur sustains the feminine interest in "Dhuaan" while Usha Kiran, Jeevan and Pratima Devi lend suitable support.

H. G. FILMS (Bombay)

With twelve days of regular shooting, Producer-director-actor Gurudutt has completed two reels of "Baaz", a patriotic theme starring himself and talented Geeta Bali. One of the exciting scenes picturized in "Baaz" shows how the young hero meets his challenge with the captain of a pirate vessel in a rapier-sword tussle. And the captain is none other than Geeta Bali. Authentic costumes have been designed by Kameshwar Saigal and Miss Ludmilla Primakoff. Kuldip Kaur plays the Portuguese vamp while K. N. Singh is cast as the Portuguese general. The musical score is by O. P. Nayyar. V. K Murthy is in charge of photography.

SADIQ PRODUCTIONS (Bombay)

Producer-director M. Sadiq has again become active now that "Shabab" is on the sets. The story is by Azm Bazidpuri and is reported to have an Oriental background. Achrekar and Majid are in charge of art direction. Photography is by Dwarka Divecha and that is an additional attraction of "Shabab".

TALWAR FILMS (Bombay)

Produced and directed by R. C. Talwar, "Sangdil" is reported to contain a dramatic theme. The story narrates the emotional upheaval of a man caught in the tide of life and of a girl whose dreams of love reaped a harvest of hate. Making an exotic pair of screen lovers are Madhubala and Dilip Kumar heading the cast followed by Leela Chitnis, Kuldip Kaur, Protima Devi and Anwar. Music director Sajjad is said to be at his best in "Sangdil". The picture is scheduled for an early release.

Even lovers need food because love is a difficult exercise on an empty stomach. That is why people go for picnics to eat and then make love as we see Jeevan and Manorama doing in "Tarang", a social story produced by Basudev Sinha and directed by I. C. Kapoor for Solar Films.

IDEAL FILMS (Bombay)

Written and directed by F. A. Siddiqui and produced by M. O. Sohail, "Fannkaar" has gone on the sets. It stars Nawab, Kamal and Kanhaiyalal. Lyrics by Kaifi Azmi have been appropriately tuned by Bulo C. Rani.

Honest women don't leave anything in doubt. They display what one would like to guess. Watch Nur Jehan exhibiting her honesty in "Dopatta" produced and directed by S. Fazli in Pakistan. The first good picture produced by our loving neighbours.

RAJHANS PICTURES (Bombay)

Producers J. P. Agarwal and Bany Talwar have again resumed the shooting of "Sangam" starring Bina Rai, Shekhar, Shashikala, K. N. Singh and Jeevan. The picture had got stuck owing to finance but fortunately the distributors came to their rescue and put it on its feet again. This is just as well because the reels of "Sangam" which are ready are rather promising and director Kiran Kumar, we are sure, will complete the picture satisfactorily and make it a box-office hit.

CHANDU STUDIO LTD. (Bombay)

Producer Chandu, a one-time cameraman, is extremely happy with the progress his three pictures are making at his studio. "Naina" has Geeta Bali as the centre of attraction with Abhi Bhattacharya playing the hero and Ravindra directing it. This one is more than halfway through while the paper work of the other two pictures has been nearly completed.

BHAGWAN ART PRODUCTIONS (Bombay)

Fresh from his Japanese tour, Producer-director-actor Bhagwan has plunged into work with renewed vigour and the result is that "Jhamela" is fast nearing completion. With entertainment as the keynote of his pictures, "Jhamela" will bring a smile to every weary lip and incidentally swell the profits at the box-office the day it is released. "Jhamela" stars the popular "Albela" team of Geeta Bali and Bhagwan. C. Ramchandra, Bhagwan's inseparable, is reported to have given attractive music.

DEEPAK PICTURES (Bombay)

With Suryakumari in the news, ever since the Yankees acclaimed her as the Jennifer Jones of India, Producer Nanabhai Bhatt has taken the cue and signed her for his "Raj Darbar" an ambitious

When women snuggle there is trouble for the men around. Wonder what Kamini Kaushal and Usha Kiran are about in "Jhanjar" produced by C. Ramchandra for New Sai Productions!

costume picture. Nirupa Roy and Munnawar Sultana co-star with her and the picture is being directed by his brother Balwant Bhatt. Let us hope Nanabhai invests the picture with the requisite regal splendour.

BANSAL PICTURES (Bombay)

"Ansoo" a pathetic tale of tears, directed by Shanti Kumar and starring Kamini Kaushal, Shekhar, Pran, Madan Mohan and Nawab, is awaiting release. "Ansoo" is written and produced by Qamar Jalalabadi with music by Husanlal and Bhagat Ram. Seth Kidarnath Bansal has launched yet another production titled "Daku-ki-Larki". "Krishna Sudama" is making steady progress at the studios.

SAROJ PICTURES (Bombay)

Produced by Maganlal Desai and directed by Jayant Desai, Vikas' Productions' "Nishan Danka" is said to have become an entertaining thriller. It stars Shyama, Ranjan, Jeevan and Baby Tabassum and is likely to be released next month.

COOPERATIVE PICTURES (Bombay)

"Chingari" starring Nalini Jaywant, Shekhar, Pran, Sunalini Devi, Pratima Devi, Randhir and Ramesh Sinha, has been nearly completed. Producer-director S. Srivastava seems to be satisfied with his job. Shailendra's lyrics have been set to music by Manohar. The world rights of "Chingari" are controlled by Shree Vijay Pictures.

FALCON FILMS (Bombay)

South Indian star Suryakumari is very much in demand these days with Hindi producers and Producer J. Lulla is starring her in his second production "Vatan", with Nirupa Roy and Munnawar Sultana. The direction is by Nanabhai Bhatt. Producer Lulla's "Baghdad" proved to be a regular money-spinner and gave him the necessary enthusiasm to plan more productions.

B. T. WORKERS' INDUSTRIAL CO-OPERATIVE SOCIETY LTD. (Bombay)

"Samandar" starring Nalini Jaywant, Dev Anand, Usha Kiran, Jairaj, Leela Chitnis, Gope, Sheikh Mukhtar, Bipin Gupta and popular Dilip Kumar and directed by Phani Majumdar, is making rapid progress at the Bombay Talkies' studios. This picture is being made by the workers on a co-operative basis and if "Samandar" succeeds at the box-office, we are likely to get more and better pictures, emphasizing the value of really good team work between workers, artistes and directors.

RAJASTHAN PRODUCTIONS (Bombay)

A newcomer to the film industry, Rashid Parwez, has taken up "Rishta" for his maiden directorial assignment. This interesting theme will star Kuldeep, Manhar Desai, Jayant, Leela Misra and Mirza Musharaff. Let us hope Producer Rashid Parwez gives us a purposeful motion picture in "Rishta" and makes it a touching story of human relations.

COMEDY PICTURES (Bombay)

Director Mohammed Hussein is working day and night on "Malika Salomi" and hopes to finish it soon. The star cast is led by Roopa Verman and Krishna Kumari, supported by Amrit, Dara, Sheikh and Rani. Kamran, a new find, makes his debut as a hero. The music by Krishun Dayal and Iqbal is said to be of the popular variety.

MARS AND MOVIES (Bombay)

Director Amiya Chakrabarty has completed some sequences of "Patita" with Usha Kiran in the feminine lead. Dev Anand plays the hero. "Patita" is the story of a girl ostracized by society and the manner in which she bravely faces life forms its delicate theme. As regards "Daag", Chief Minister Morarji Desai was shown the picture by Amiya and it was highly appreciated. Mr. Morarji's views on Prohibition and alcoholism are no secret and no wonder he liked "Daag" so much.

ANAND CHITRA (Bombay)

Starring Suraiya and Bharat Bhushan, Producer-director Santoshi seems determined to make "Pagalkhana" an out-of-the-way picture, the way we see him shooting regularly at the Chandu Studio. Others in the cast are Ram Singh, Murad, Mumtaz Ali and others. In "Pagalkhana", Santoshi shows how narrow is the border line between sanity and insanity.

KWATRA ART PRODUCTIONS (Bombay)

Producer H. S. Kwatra has completed a good bit of "Goonj" starring Suraiya, Suresh, Sapru, Randhir and Urvashi. Director Phani Majumdar has put in drama plus entertainment and we feel sure that "Goonj" will click at the box-office.

C. B. FILMS (Bombay)

Producer-director Chawla has a quiet confidence about him and that may be one of the reasons why "Nigah" is fast nearing completion. It stars Suraiya and Nasir Khan with Veera, Roopmala, Agha, Balam, Kamoo, Murad and Daraz lending support. Roopmala is reported to have given some attractive dances in "Nigah". With a story laden with suspense, "Nigah" has every chance of winning the filmgoers' approval.

NEW HUNS CHITRA (Bombay)

Devotional pictures have an eternal appeal for our god-fearing masses and that is why New Huns' "Shree Ram-Shabri" is likely to hit the target. Director Junnarkar has already begun shooting with Ranjana playing the role of Shabri. It is going to be a lavish picture and art direction by Syed Fatehlal is an additional attraction.

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S.D.BURMAN
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KAUSHIK
Studio M.S.Kirkar